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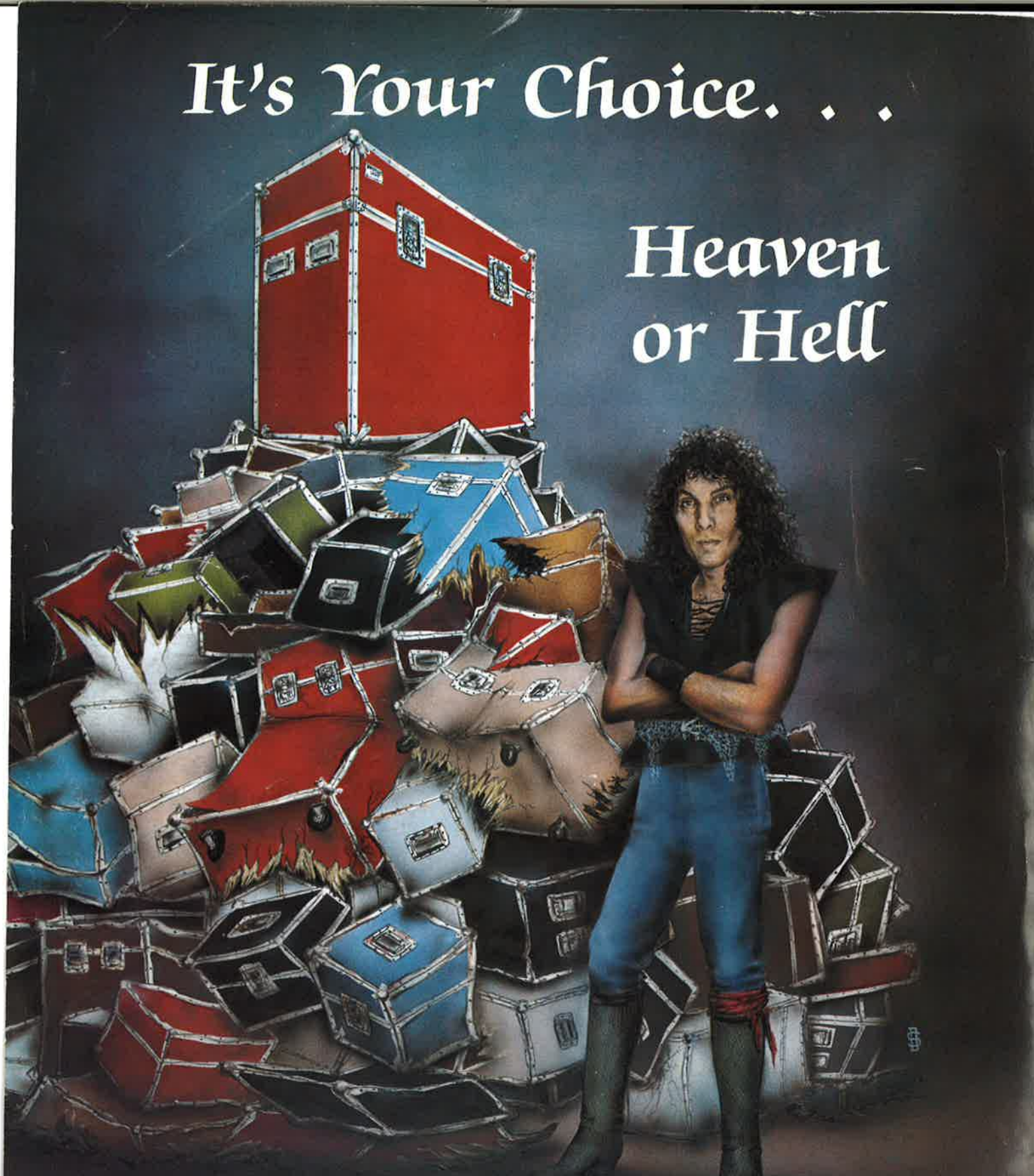

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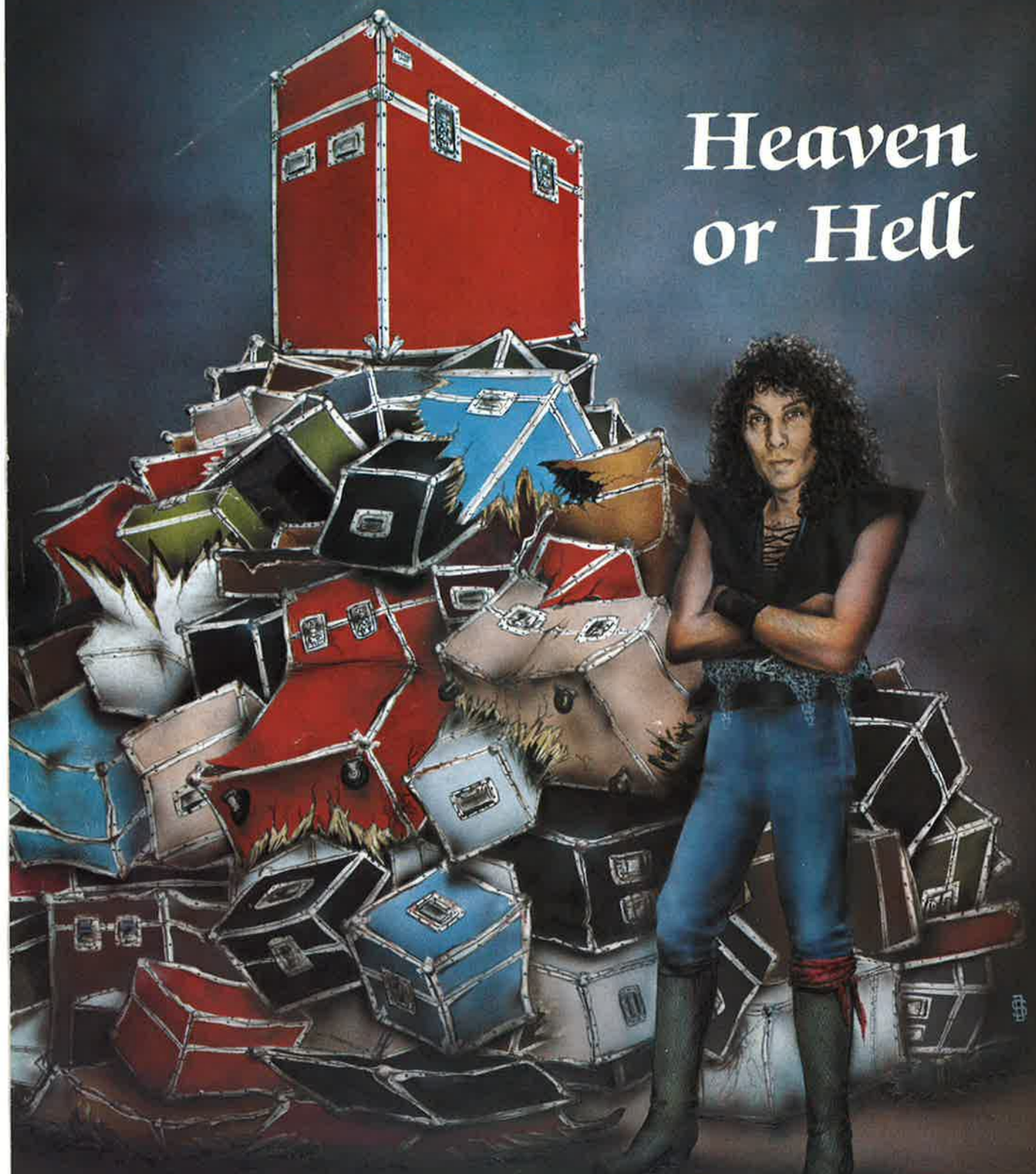

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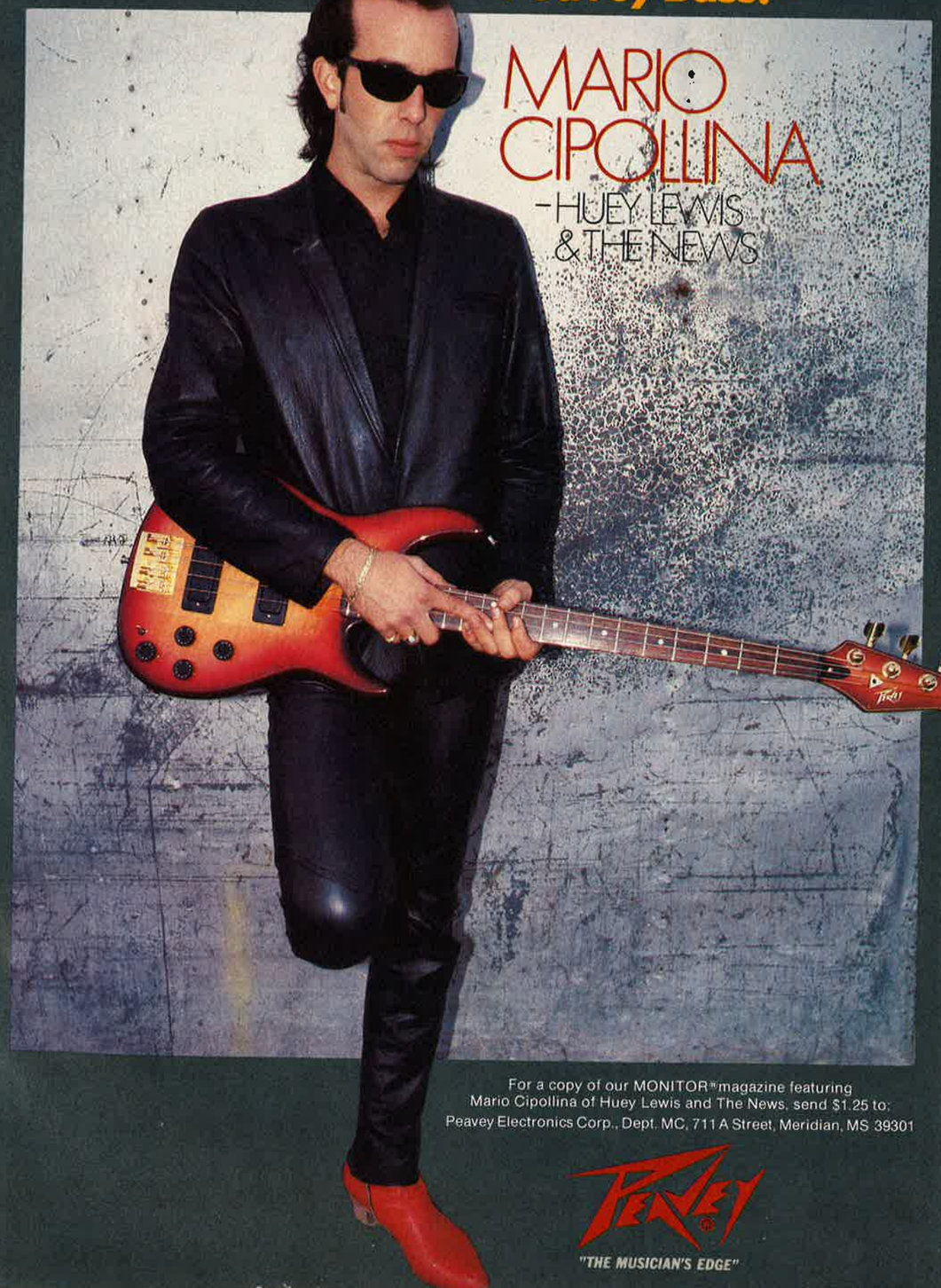

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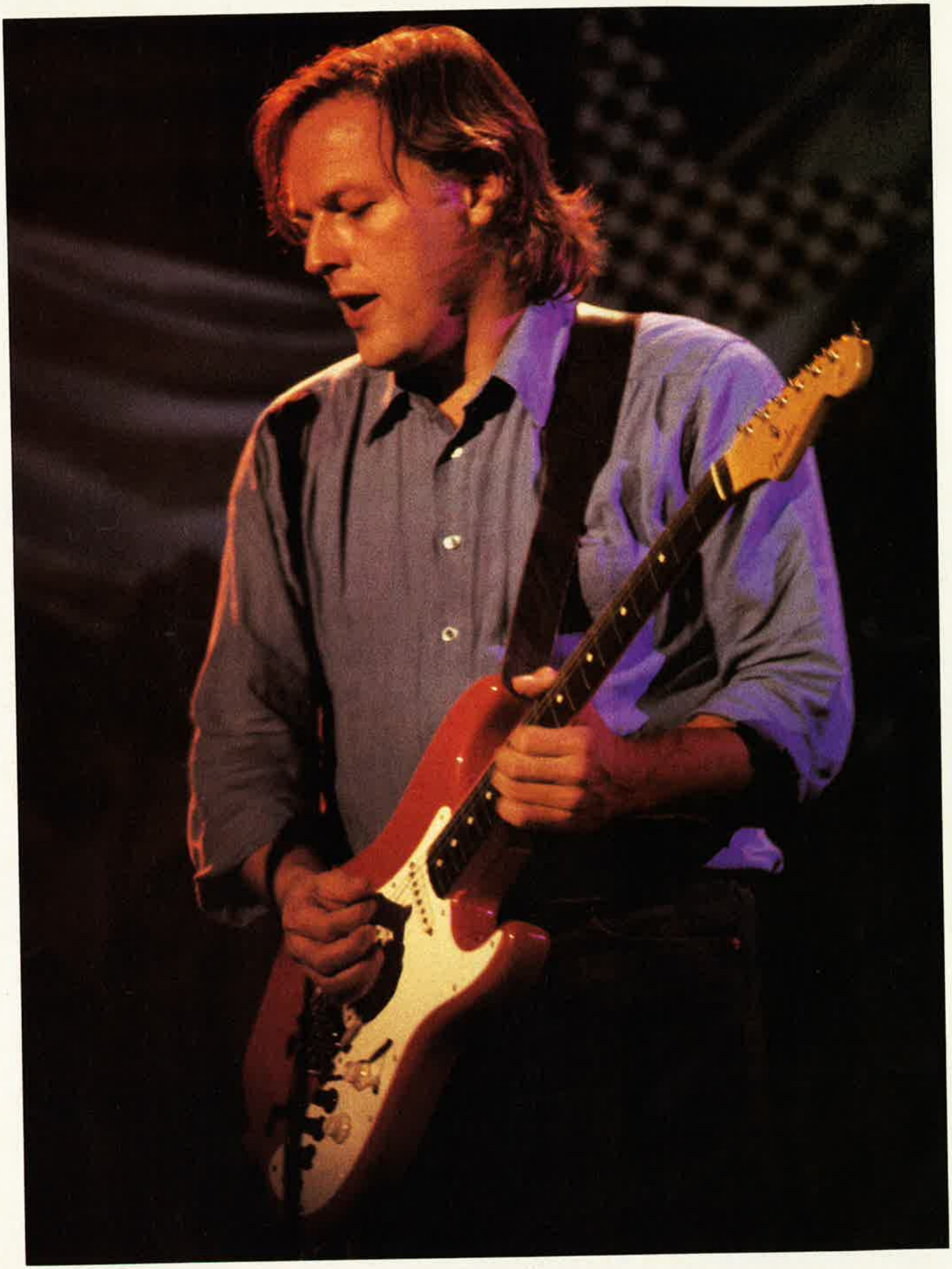

Greg Bowler

David Gilmour

Tony Iommi & Lita Ford

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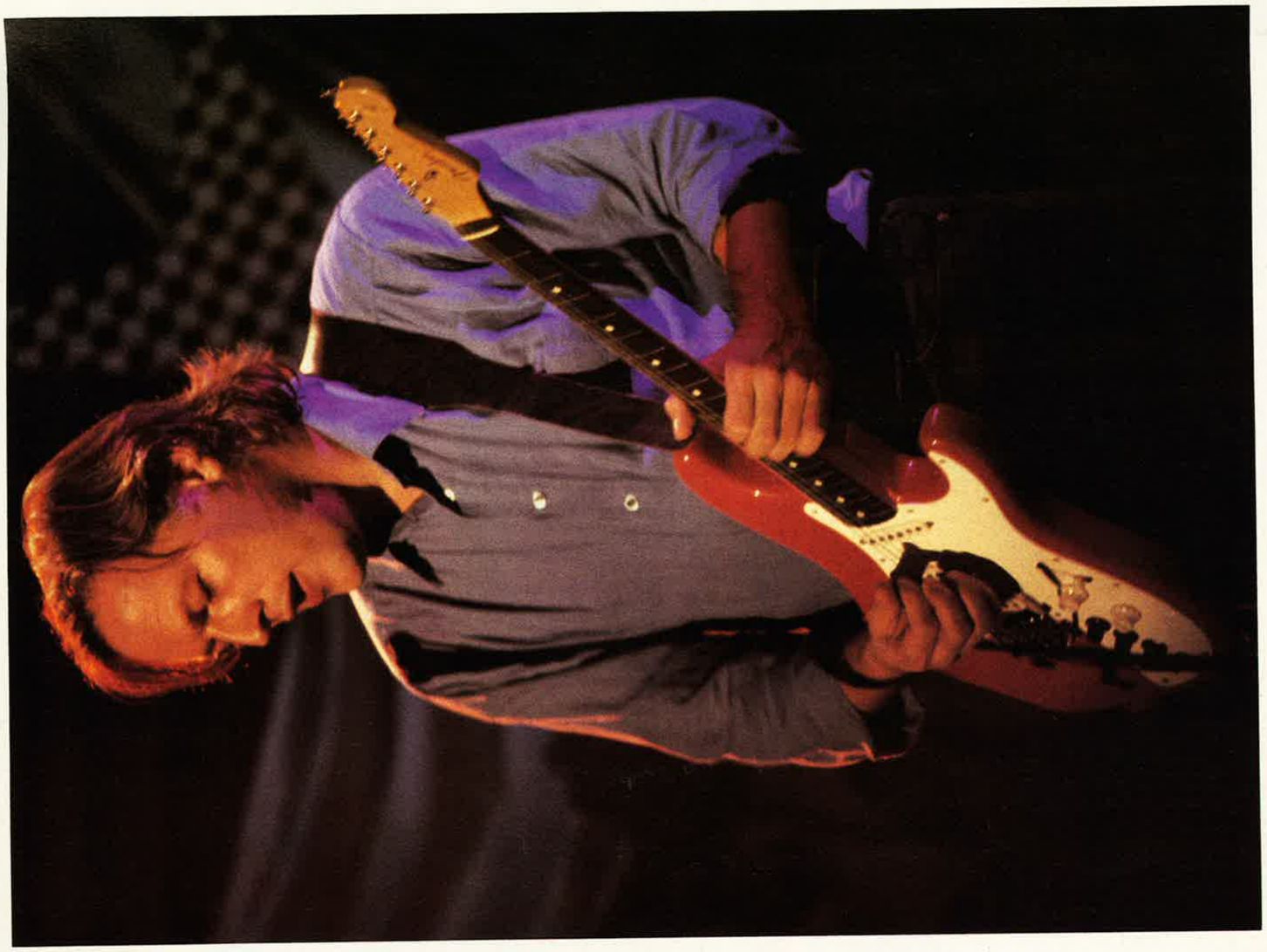

David Gilmour

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CURRENT EVENTS

Compiled by Marie A. Cruz

The following list of best-selling instruments and effects was put together by polling some of the top music dealers throughout the country.

THE CHARTS

GUITARS
1. KRAMER (Explorer, Baretta)
2. IBANEZ (Roadstar, Pacer)
3. FENDER
4. YAMAHA (Acoustic)
5. GIBSON (Les Paul)
6. ARBOR
7. B.C. RICH (Warlock)
8. CHARVEL

BASS
1. IBANEZ
2. FENDER
3. B.C. RICH
4. KRAMER
5. GUILD (Pilot)

AMPS
1. ROLAND (Cube)
2. MARSHALL (Practice)
3. MESA BOOGIE
4. GALLIEN-KRUEGER
5. DEAN MARKLEY
6. IBANEZ
7. PEAVEY
8. FENDER

EFFECTS
1. BOSS
2. DOD
3. IBANEZ
4. PEARL
5. ARION

At a recent seminar sponsored by **GUITAR** and Sam Ash Music Stores, fusion guitarist John Abercrombie gave the crowd food for thought by explaining what he does to keep his playing fresh. "There's a couple of approaches to use," he said. "One is to analyze the way you've been playing. Do you think more harmonically? Are you obsessed with chords? Are you a very rhythmic player? Look at your strong points and your weak ones. If you can't figure these out yourself, a good teacher can usually tell you what to work on. I stress working on rhythm playing. By rhythm I don't mean necessarily just chunking away on chords. I mean trying to present more rhythm in the lines you play, give them a little more depth. Over the years I've found out that rhythmic quality is what sets me off on someone's playing. That's the base—everything else is like icing on a cake. Harmony and melody won't mean a thing if they don't have a strong foundation.

"Sometimes I approach it totally mechanically. It sounds cold, but usually I'm trying to find melodies and write tunes. So I have sat down, drawn the guitar neck, and started to make shapes with dots on the neck. I'd make triangles or diagonal lines, just making shapes without thinking about what the notes would be. Then I tried to play them. Some were difficult or next to impossible, but it gave me a whole new perspective.

"I stress the art of noodling, sitting around and moving your fingers on the strings. I'm not conscious of what I'm playing but if I find one shape in all that noodling that sounds interesting, I would stop and analyze it, spell out the notes and see what it works with on a harmonic level, and explore that. There I'm taking a simple idea and trying to make it fit into a lot of different situations."

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SHORT NOTICES

One of Jimmy Page's mentors on guitar, the legendary Roy Harper, has released a new album on which Page contributes some of his own, now equally legendary licks. Entitled **Whatever Happened to Jugula**, it's available as an import from PVC/Jem Records, South Plainfield, NJ 07080

If not a dying breed, then at least an endangered one, finger pickers will be coming together at the Wisconsin Conservatory of Music in Milwaukee from August 6-10, to partake of workshops, classes, concerts and competitions. Starring in the 1st annual event will be luminaries on the order of Taj Mahal, Leo Kottke and Preston Reed. First, second and third prize winners of the competition will be awarded instruments from C.F. Martin, Taylor or Michael Jacobson-Hardy Guitars. For further information, write to:

American Finger-Style Guitar Festival, Wisconsin Conservatory of Music
1584 N. Prospect Avenue
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(414) 276-5760

Japan has become a favorite warmup spot for bands fresh from recording. Night Ranger, Ratt, Motley Crue and John Waite all headed for the land of the rising sun immediately upon completing their new albums.

Billy Squier recently recorded his track for the ***St. Elmo's Fire*** soundtrack with Toto's Steve Lukather, David Paich and Jeff Porcaro, with David Foster producing.

HOT CORNER

Comedian Rich Belzer's ***Hot Properties*** show on the Lifetime cable channel has come up with its own hot property in house guitarist, Marc Shulman. The band featuring Marc, Robbie Kondor (keys) Barry Lazorowitz (drums) Stan Harrison (sax) and Zev Katz (bass) rock out live, and take their place as the cable version of the David Letterman Show band.

Working strictly with jams, Shulman reveals himself as an undiscovered original, a true rock stylist with a one-note sound as distinctive,original and passionate as Jeff Beck or B.B. King. Check him out Monday thru Thursday, 8-9 Eastern Standard Time.

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& Music
Purple Haze
Balls to the Wall
Just Got Lucky
Pride (in the Name of Love)

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Brian May built his own guitar ....DiMarzio builds his pickups

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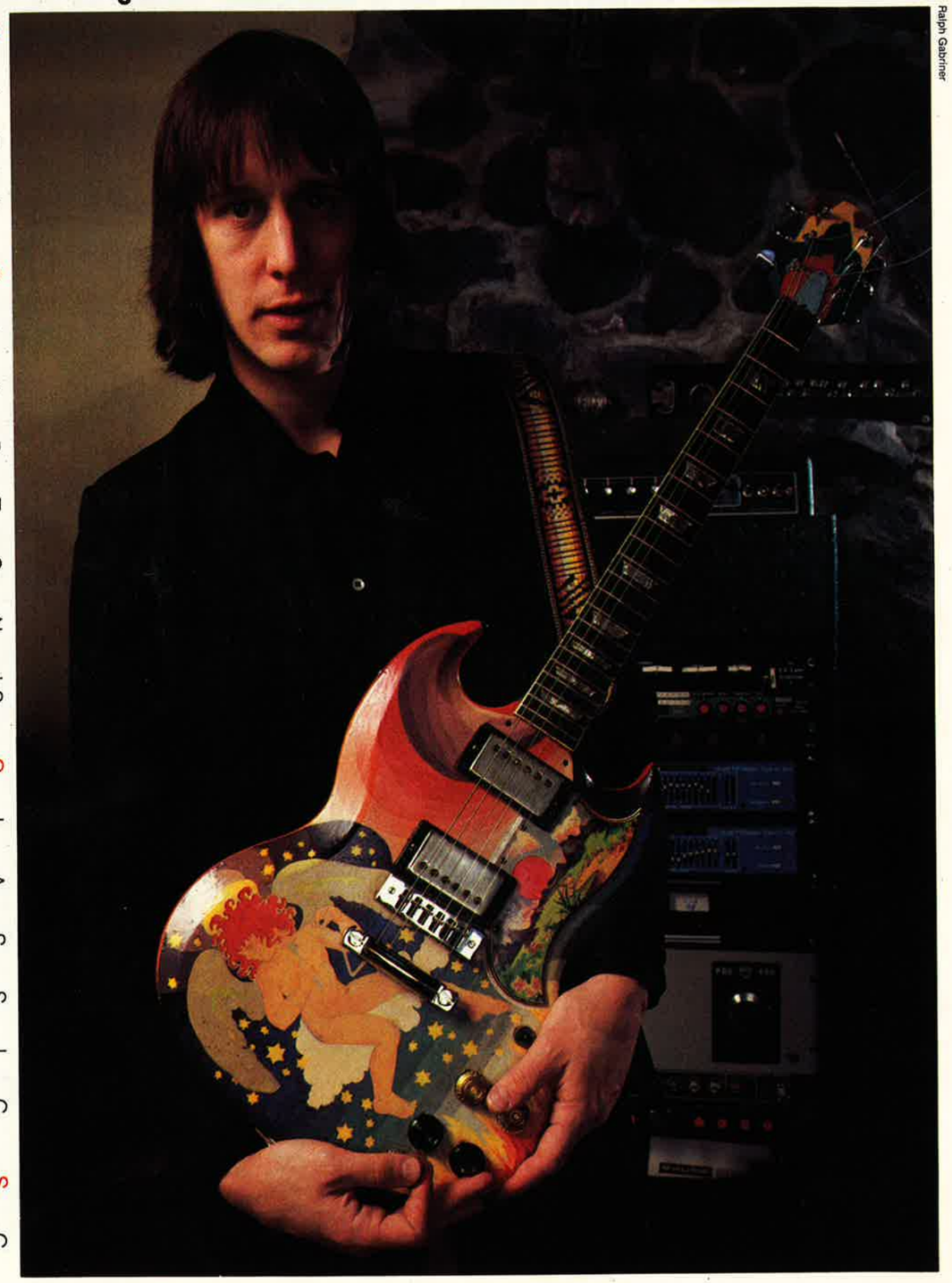

Ralph Gabriner

Beside Edward Van Halen Who Are The Greatest Guitar Players In Tennis Today?

Photo by Glen LaFerman

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Dear **GUITAR**,

Upon receiving your April issue, I was disappointed with your bass line selection. I understand your format is geared toward guitarists, but bassists are guitarists, too, and it's depressing opening up to the bass line in your magazine and finding selections like *Mama Weer All Crazee Now, General Lee* and *Don't Stop Believin'*. Please show bassists some respect and offer us classic and up-to-date bass lines.

Dan Phelps
Beaver Springs, PA

Dear **GUITAR**,

Now that Guitar Wars are in their final stage, I thought it would be a good time to bring to your attention several guitarists who you left out and who I, and many of your readers, felt belonged in the competition. Some of them are: Sammy Hagar, Rik Emmett, Mick Jones, Jeff Watson, Bryan Adams, Al DiMeola, Ace Frehley, John McLaughlin, Paul Simon, Pat Metheny and G.E. Smith.

The Guitar Wars are "cute," and as another reader put it, "a popularity contest." This is why I never voted in the competitions. Most of the guitarists listed have different styles and techniques, and any guitar player would agree that you cannot pick "the best" when each is from a different mold.

Glenn Eskow
Woodbury, NY

Dear **GUITAR**,

I would like to thank the readers of your magazine for voting Adrian Vandenberg as Metal God of the Year. With all the talented hard rock/metal players coming out these days, it's nice to see Adrian get some credit for his playing. The recent articles on Iron Maiden and Michael Schenker were great! In the future, could you please bless us with a poster of Steve Stevens with his S.S. model guitar?

Tom Bollom
St. Peter, MN

Dear **GUITAR**,

Since the first time I read **GUITAR** Magazine, I have been consistently impressed by your dedication to the musician, with your innovations that have quickly established your magazine as the leader. To remain on top, I hope you will consider the following suggestions. I would like to see more of the less technically advanced music. Santana's *Black Magic Woman* is a classic guitar piece which would be accessible to the intermediate guitarist. I would love to see it in **GUITAR**. I imagine quite a number of your readers look at the sextuplet-laden flash solos, gasp, sigh, and turn the page. An easier piece of music in each issue would restore confidence and gain many faithful readers. 2) In the Guitar Secrets column, a couple of measures of tablature would eliminate the need to write music in words, which is tedious to read.

Peter Campbell
Summit, NJ.

Dear **GUITAR**,

Thank you for the best Van Halen article I've ever read, in your April issue. Even as a premier Van Halen fan, I'll admit that I was getting pretty sick of the typical "Wildman Dave" interviews. Your article cleared up the much muddled facts brought about by lesser music magazines. Eddie has proven himself as talented, intelligent, as well as humble, and deserving of every award he's received.

Patti Collins
Dullsville, TN

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St. Peter, MN

Dear **GUITAR**,

Since the first time I read **GUITAR** Magazine, I have been consistently impressed by your dedication to the musician, with your innovations that have quickly established your magazine as the leader. To remain on top, I hope you will consider the following suggestions. I would like to see more of the less technically advanced music. Santana's *Black Magic Woman* is a classic guitar piece which would be accessible to the intermediate guitarist. I would love to see it in **GUITAR**. I imagine quite a number of your readers look at the sextuplet-laden flash solos, gasp, sigh, and turn the page. An easier piece of music in each issue would restore confidence and gain many faithful readers. 2) In the Guitar Secrets column, a couple of measures of tablature would eliminate the need to write music in words, which is tedious to read.

Peter Campbell
Summit, NJ.

Dear **GUITAR**,

Thank you for the best Van Halen article I've ever read, in your April issue. Even as a premier Van Halen fan, I'll admit that I was getting pretty sick of the typical "Wildman Dave" interviews. Your article cleared up the much muddled facts brought about by lesser music magazines. Eddie has proven himself as talented, intelligent, as well as humble, and deserving of every award he's received.

Patti Collins
Dullsville, TN

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GARY RICHRATH ON SONGWRITING

Interview by Bruce Pollock

After slogging it out for a decade of anonymity, you'd think the Speedwagoneers of REO would have no more endurance records to offer us in the relatively tranquilized, post-success 80s. But lead guitarist Gary Richrath, while posing for this interview, unleashed a doozy, an anecdote neatly epitomizing not only his own persisting devotion to craft, but the REO credo in a nutshell. It seems that one of his contributions to the new Lp, entitled *Rock and Roll Star,* another road-weary ode to the travails of life at the top, was actually written seven years ago, well before REO's much-noted rise to that exhalted status.

"It sounds like it's about some pretentious, egotistical jerk," says Gary, "but that's not the case. At the time I wrote it I was imagining the band having huge success and the critics getting on our case. When I presented it to the band at the time, they thought it was like bragging before our time. And then **Hi Infidelity** happened and we had great success, and then got our knocks from the critics. This time the song seemed right."

With an imagination like that, you'd have to suspect that Gary and partner Kevin Cronin must have known, back at the dawn of the 70s, when they were trekking to the U. of Illinois campus in Urbana, up to the Smith Music Hall to teach themselves piano and hack out three chord anthems, that one day Gary would be talking high technology while expounding on the art of songwriting in **GUITAR** Magazine.

"A lot of times I'll be sitting there just playing with a drum machine and a lick will start happening, and I'll revolve a song around it," they might have imagined him saying. But the rest would have been beyond even their hopeful prophecies. "I used the drum machine for the first time on *Gotta Feel More.* I had just gotten it and didn't really know how to use it. My son, Eric, is into computers, so I said I'd have him figure it out. So I sat down at it and just sort of typed out a drum beat for *Gotta Feel More,* and I was showing him a little bit of it. I tapped the beat out for the song and Eric said, 'Dad, all you've gotta do is just write a song around that and you've got a great song.' So I picked up a guitar and came up with a chord pattern."

To me, the worst songs come when somebody says I'm trying to write a song; you've got a deadline to meet. I like to write best when I'm just waking up and still in dreamland. I'm just sitting around with a guitar, there's no pressure on me. I'm just waking up and fresh. A lot of times I'll get a nice beginning that way. I wrote *Take It on the Run* like that. I just woke up and I was sitting with the TV on, one of those silly soap operas, and I was halfway listening to it and hearing gossip back and forth, and just got the idea of the song from it. I turned the TV off and finished it. Getting the seed of the song is the hardest part. If you can get a title, you're in fat city. Usually, the songs that are the best come when I'm just sitting around with an acoustic guitar and something just pops into my mind, then you've got the theme that you can develop lyrically.

One of the mottos that we have for songwriting in this band is that if you can't sit down with an acoustic guitar and play the song and get the melody across, then you don't have a song. We have exceptions, where it's a riff-oriented song—those are real difficult to play on an acoustic. But if you can't sit down with an acoustic guitar and get the song across, then it's not a song. My Martin D28 and my Gibson J250 are lucky for me. I wrote *Take It on the Run* on the Martin and *Rock and Roll Star* on the Gibson.

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GUITAR

Since guitar is the instrument I play, when I'm sitting with a guitar, I get bored playing three-chord progressions and a Dm, and a three-chord progression and an Am, or something like that. The song may be right there but I'll just get bored musically and I'll try to throw in extra chords. It's like you go, wait a minute, if I sat down to play guitar, I want to play guitar. You know how well you can play and you don't just want to sit there strumming a three-chord song. But it's not the guitar part you're strumming. You're trying to think of lyrics, the melody line, and everything else, and in the meantime playing guitar. That's why a lot of guitarists who write good songs write them on piano. It's for simplicity sake. I'm not a great piano player by any stretch of the imagination. But it makes me write different type chords and structures. To me, playing three chords on the piano is an achievement. A piano also has a bigger, orchestrated type sound to it.

IMPROVEMENT

My biggest mistake was writing a song quickly and then getting excited about it and rushing right into the band to show it to them, and having them go, that's kind of okay, because I didn't take the time to finish it as well as I should have. That was because I'd be hearing stuff in the song that I know could be great, but they're not hearing it, so it's like I'm trying to get it across by mental telepathy.

But right before **Hi Infidelity** I started feeling my oats in songwriting. I felt more confident that I was saying more in a song as opposed to just writing a song to get on an album because we have to hurry up and get back on the road. Instead of just writing a song in the afternoon and having to have it finished in the evening, I was taking a week, two weeks on a song. Before that we didn't have the opportunity to sit back and make a song great from start to finish. We had to get back on the road and make more money to pay the bills.

COLLABORATION

Once I get a song down to where I can sit and play it, with a simple verse, chorus arrangement, I go into my 8-track studio and put as much down as I possibly can. I do a one-man band trip—I play drums on it; I play the piano part and do the vocals. Then I take two or three of those songs down to rehearsal and present them. That's the scary part, when you play them for the band. They're like a panel of judges. When Kevin and I work together, I write a song and we play it a million times at rehearsal. Then, since he has to sing the song, if Kevin feels there's still something missing, we arrange a little meeting and go into what the problem is and solve it. If it means a couple of word changes, we don't consider that co-writing. But if it means dropping a whole section, that's where co-writing comes in. Kevin tries to come in with songs as finished as possible and then, since he's an acoustic guitar oriented songwriter, he looks to me to put in the big Marshalls and the Les Pauls and just balls-up the ballad. I love doing that. Usually, his songs are so pretty that I have to really concentrate on them; it's a real challenge to find a place to put a Marshall in. When Kevin hears what I've done, usually his first reaction is, 'Ahhh!' It scares him, because he's used to hearing it in his head one way. I actually write more songs than Kevin does, but he won't quit on a song until it's finished as far as he can take it. I like to get the seed of a song and get it as far as I can without getting stagnant on the song and then bring it in and have him help.

I think of Kevin's type of song as power ballads. That kind of song started back with *Stairway to Heaven,* which was all acoustic and then they kept dropping in all these neat little things, and then, all of a sudden the world exploded. ■

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ON THE ROAD PART 3

OPEN EARS

by Steve Morse

If you've got good cases for your amp and guitar you'll have a lot less maintenance. If you don't have a hard case for the guitar, then make sure you carry it in a bag that is always with you, and don't sit it down in any kind of trunk unless it's on the very top and well-padded. In other words, if your guitar is in a gig bag it might as well be without a case. If it's going to be in a case in a truck, make sure it's in a case that you can jump up and down on and not break.

With rack mounted devices, I've seen so many people carry them in a bolt-on rack case and think they have it in a case. All they're really doing is protecting the knobs and the unit against impact damage. The worst kind of damage is the vibration damage that is happening all the time in transit. If you're going to have rack mounted effects you've got to have a case within a case, preferably a rack which sits in foam or on foam inside another case.

For wear and tear on the guitar, string maintenance is the main thing. That is generally a weekly chore for me. I keep my hands clean. Whenever I'm on the road, I wash my hands every chance I get. It has earned me quite a reputation as a Howard Hughes, but there's a real good reason for it. Before I get out of a Denny's I wash my hands after paying the bill, so I can pull out my guitar on the road. If I don't, I won't. There's something sinful about picking up the guitar when you've got any kind of oil, grease or dirt on your fingers. Just knowing that you're caking the strings and upsetting the harmonic balance with crud is somehow demoralizing.

Changing your strings every day is a logical answer to this problem, but that also means 20 minutes worth of work, more if you really stretch them right. Whereas washing your hands an extra four times would only take two and a half minutes. There's a certain reliability to not changing your strings every single set. There's a certain reliability of tuning. I prefer to change my strings the night before and make sure I practice at least one whole session with them before I play. The reason for this is to bend them all over the neck. Besides the bending that I do just pulling them away from the neck I go ahead and play on them, too. That way I make sure I won't have to be tuning them up between songs.

I take about three sets of Ernie Ball strings for every week that we're going to be out. I always make sure that there's a stash of strings that goes in my onstage equipment, right behind my rack. I make sure it's filled with at least two sets. I usually don't use those. I usually just carry the strings and change them myself. The reason I carry all the strings and change them myself is that I don't run into the position of having someone say, 'I thought *you* brought the strings?'

We start the show with *On the Pipe* or *The Introduction*, which was written to be an opening song. It's kind of short and upbeat, to carry people into the set. We don't like having a real long piece first because you can't sustain that initial excitement forever. We try and make it short and sweet and something that people will remember. Any band that goes out in front of a crowd that came to see them will have an initial surge of excitement, then people will settle down and listen. I try not to let that first song last forever, so they can immediately get into a slightly more relaxed listening attitude. From there, in the context of our set, we can have a few ups and downs. Somewhere near the latter half we want to start that build-up that culminates in a frenzy of a finale. That's something that people will remember you by. We usually end with *Cruise Missile* or *Cruise Control*, which are up-tempo and a bit longer. They have slightly more showy bits in them.

If we're doing two shows in one night, we always do a few different songs from one show to another, even if they clear the house between shows. This is mostly for our own sanity. You also don't hold back on the first show to save it for the second. Those people's tickets are paying for breakfast, lunch and dinner. We don't hold back anything. At the end of the first show we're tired. The question is, how do you go back to work after lunch? Even if you're tired and you don't want to, it will all come back to you as soon as you get on stage or the 45 minutes before you get on stage, you feel it all coming back. That is, if you really like to perform at all.

The best way to keep a song fresh is to make sure you like the song. Then, always changing your solo is good. Striving to make it better helps. I've always tried to have challenging parts in every song. That way I can never say I nailed it and there's nothing more to it. Stay tuned. ■

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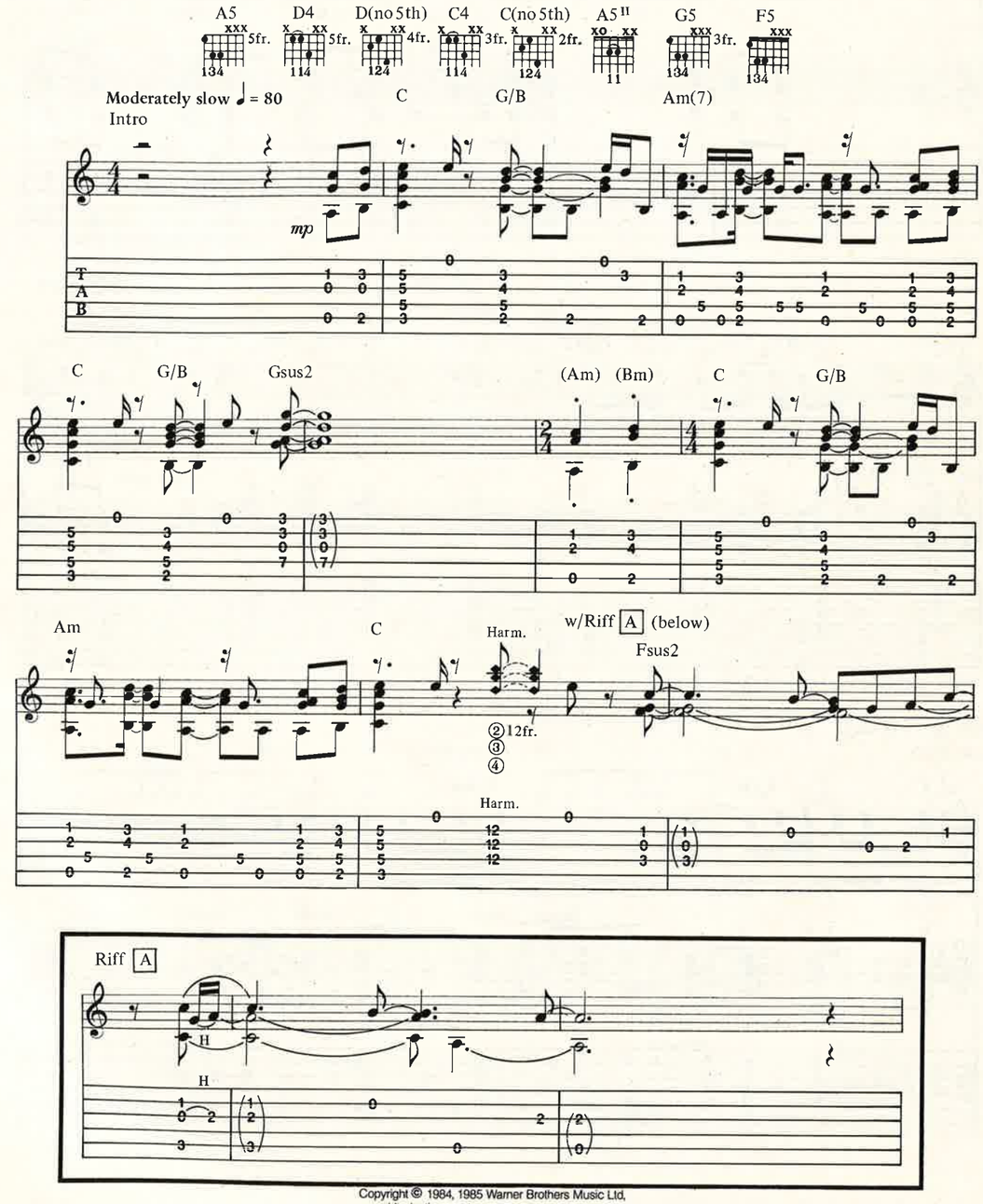
Tablature Explanation See Page 46

THE LAST IN LINE

As recorded by Dio

(From the album THE LAST IN LINE/Warner Brothers 25100-1)

Words by Ronnie James Dio
Words by Vivian Campbell
and Jimmy Bain



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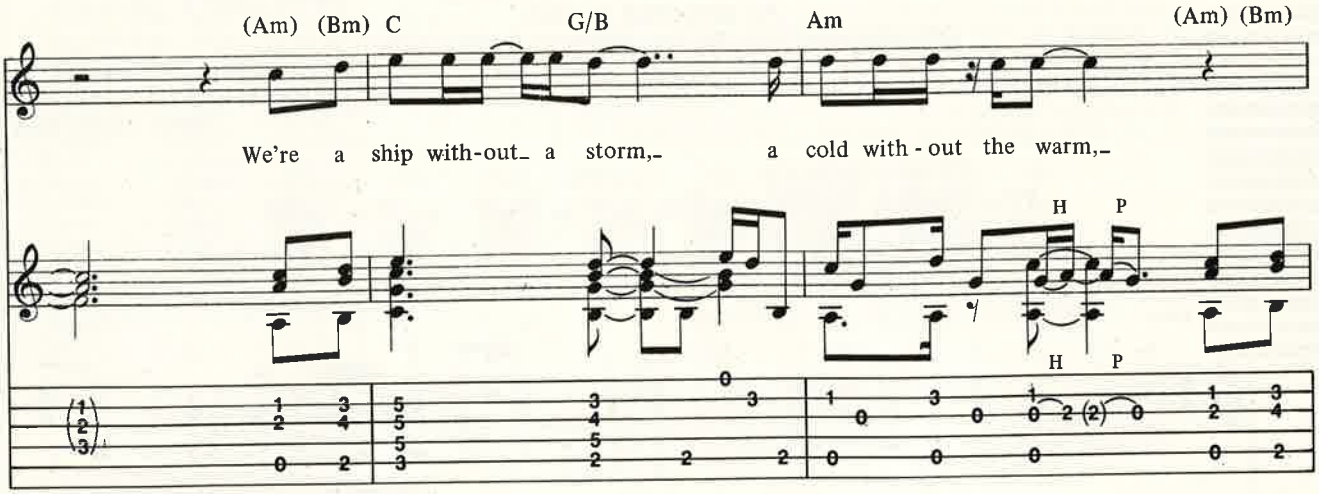
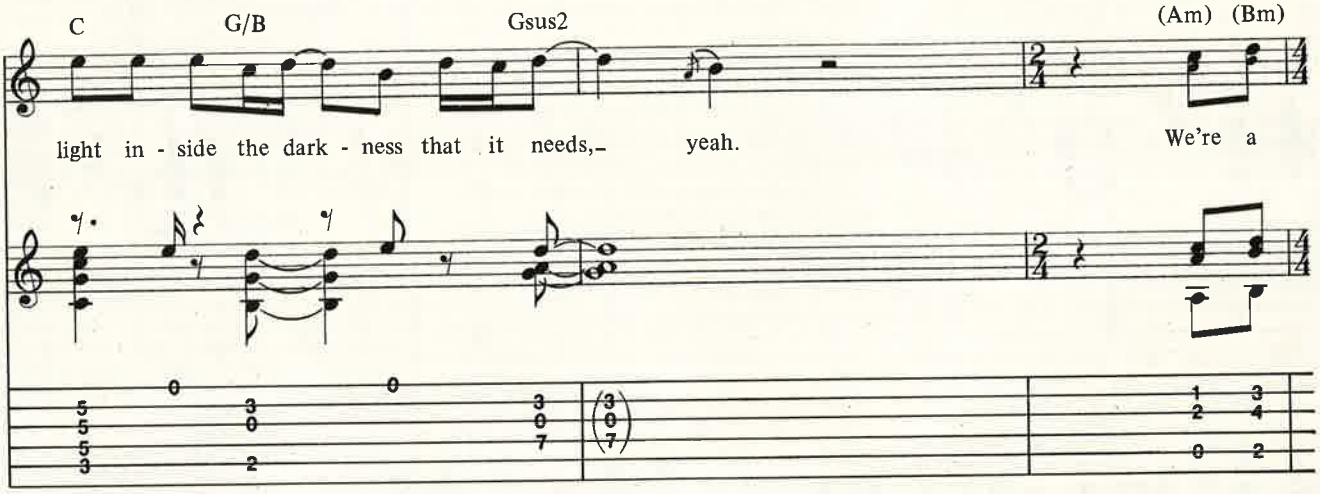
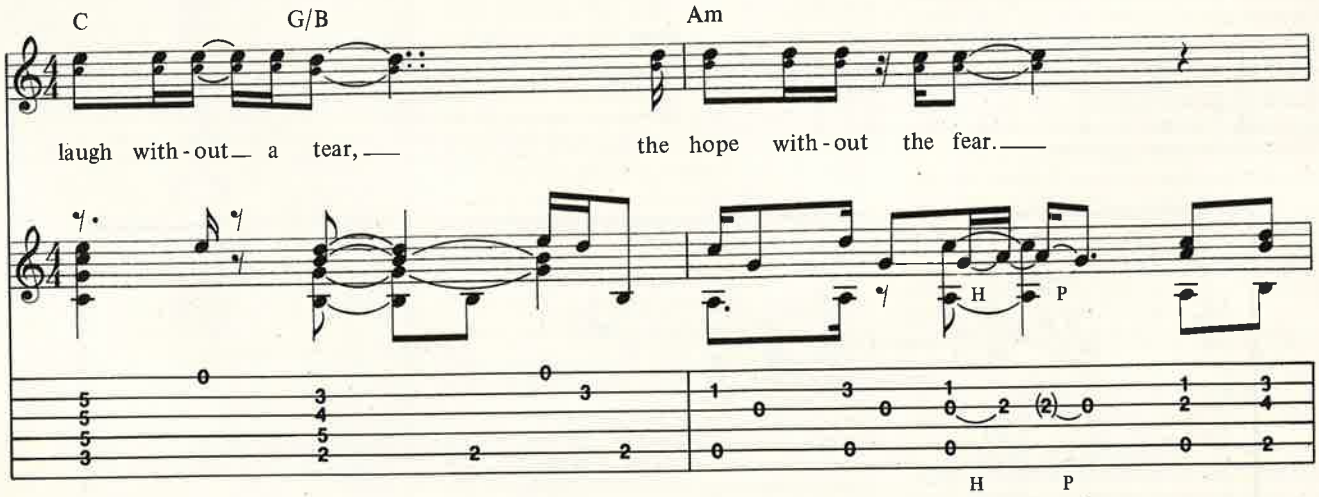

(Am) (Bm) C G/B Am (Am) (Bm)
We're a ship with-out a storm, a cold with-out the warm,
H P
H P


C G/B Gsus2 (Am) (Bm)
light in-side the dark-ness that it needs, yeah. We're a


C G/B Am
laugh with-out a tear, the hope with-out the fear.
H P
H P

(Am) (Bm) C G/B Am (Am) (Bm)

We're a ship with-out a storm, a cold with-out the warm,

H P

C G/B Gsus2 (Am) (Bm)

light in-side the dark-ness that it needs, yeah. We're a

C G/B Am

laugh with-out a tear, the hope with-out the fear.

H P

C G/B Am G

We are com-in'

Heavy feel(slightly faster)

Guitar II
Rhy. Fig. 1A (End Rhy. Fig. 1A)

A5 D4 D(no 5th) A5 C4 C(no 5th)

ff home!

Guitar I
Rhy. Fig. 1 (End Rhy. Fig.1)

Sl. Sl.

Rhy. Fig. 1B (End Rhy. Fig. 1B)

A5 D4 D(no 5th) A5 C4 C(no 5th)

(Repeat by echo device)

Home, (home, home, home, home).

Sl. Sl. Sl. Sl. Sl. Sl. Sl.

w/Rhy. Fig. 1A

A5 D4 D(no 5th)

Guitar 1

w/Rhy. Fig. 1B

A5 C4 C(no 5th)

Rhy. Fig. 2A

A5 D4 D(no 5th)

w/Rhy. Fig. 2B (below)

A5

Rhy. Fig. 2

A5II

Riff B (below)

Verse (Both guitars)

1. We're off to the witch, we may nev - er nev - er nev-er come home,- but the
2. Two eyes from the east, it's the an - gel or___ the beast, and the

Rhy. Fig. 2B

A5

Riff B

A5II

- *P.M. - - -

* Palm mute

w/Rhy. Fig. 1A

A5 D4 D(no 5th)

Guitar 1

w/Rhy. Fig. 1B

A5 C4 C(no 5th)

Rhy. Fig. 2A

A5 D4 D(no 5th)

w/Rhy. Fig. 2B (below)

A5

Rhy. Fig. 2

A5 II

Riff B (below)

Verse (Both guitars)

1. We're off to the witch, we may nev - er nev - er nev-er come home,- but the
2. Two eyes from the east, it's the an - gel or___ the beast, and the

Rhy. Fig. 2B

A5

Riff B

A5 II

*P.M.

* Palm mute

Rhy. Fig. 3

Riff C (below)

G5 A5 II

mag - ic that we feel is worth a life - time.___ We're all
an - swer lies be - tween_ the good and bad,___

A5 II

Riff B

born up - on the cross,___ we're the throw_be - fore the toss, you can re -
We search for the truth, we could die up - on the tooth, but the

Riff D (below) 1st time

Riff E 2nd and 3rd time only and go to Chorus

Rhy. Fig. 3

G5 A5 II

lease your - self, but the on - ly way___ is down.
thrill of just the chase___ is worth the pain.___

Rhy. Fig.3

A5 II Riff B G5

We don't come a - lone, we are fire,_ we are stone. We're the hand that writes then quick - ly moves_a - way._

Riff C

A5 II

A.H. 15ma 1/2 Full

P (pinch) P

A.H. 1/2 Full

P Sounding pitch: E P

Riff D

Trem. bar

Sl. Sl.

Drop 1 octave

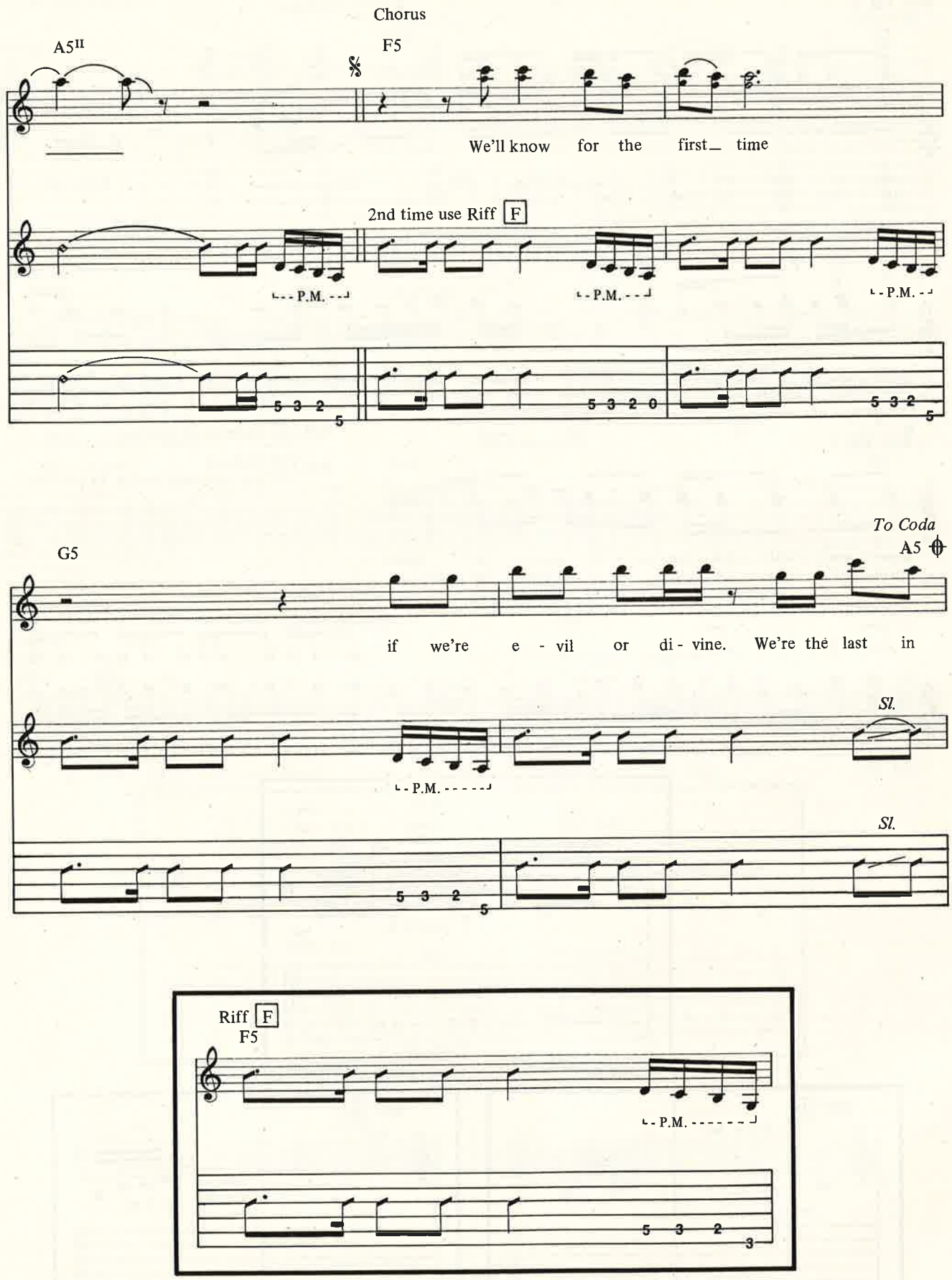
Trem. bar

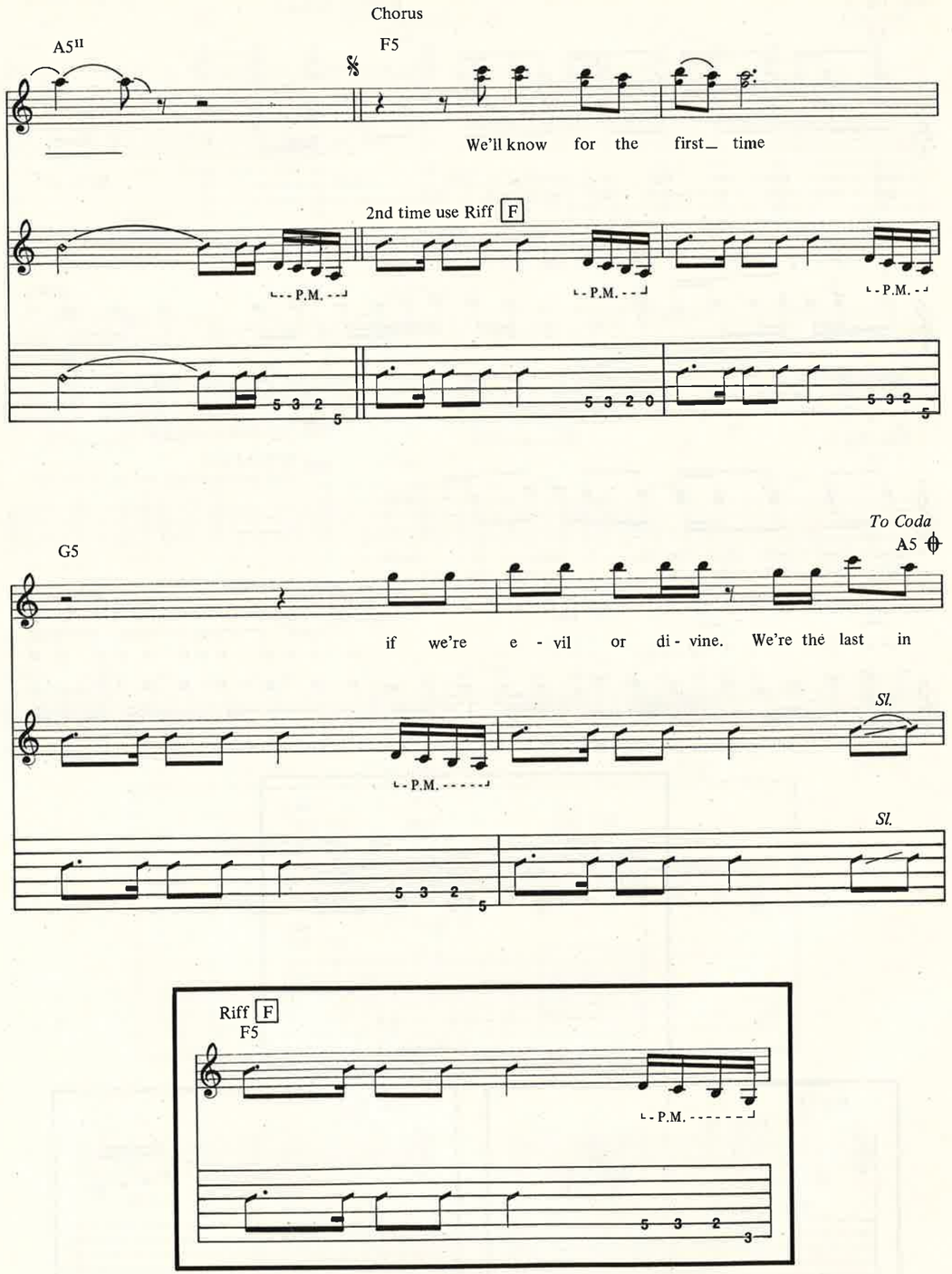
Sl. Sl.

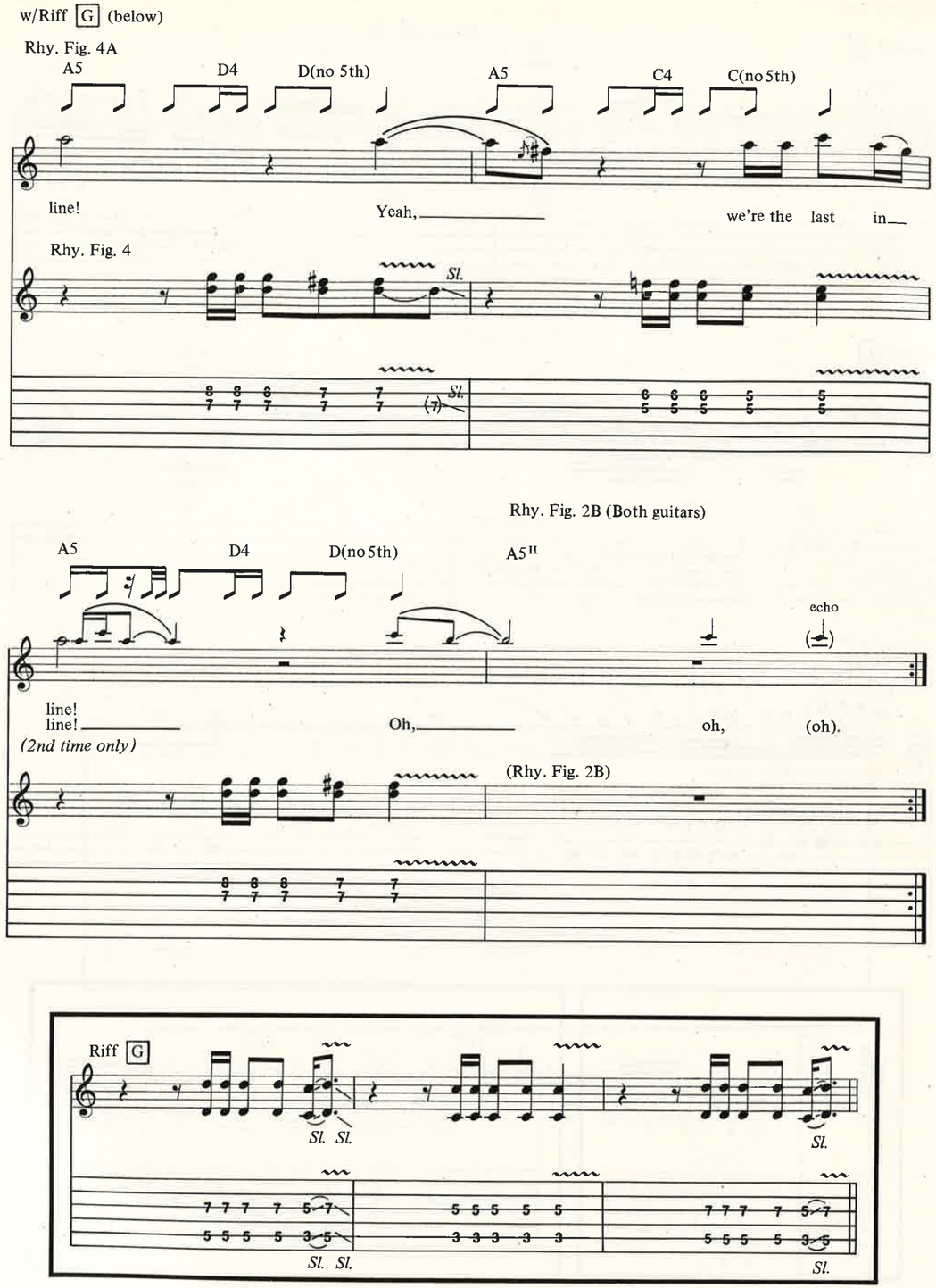
Riff E

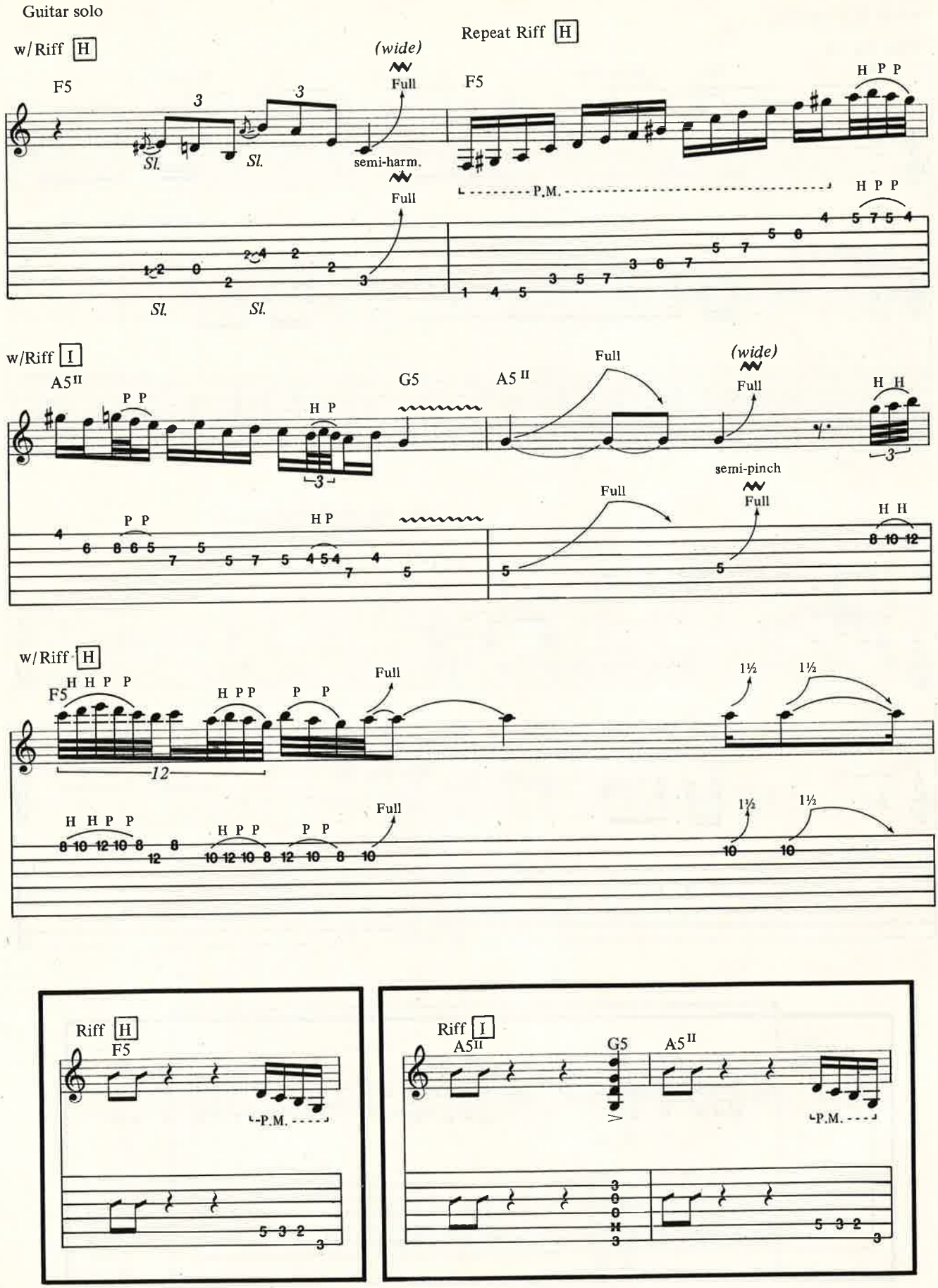
A5 II

P.M.


Chorus
A5II
F5
We'll know for the first time
2nd time use Riff F
P.M.
P.M.
P.M.
5 3 2 5
5 3 2 0
5 3 2 5
To Coda
G5
A5
if we're e - vil or di - vine. We're the last in
Sl.
P.M.
Sl.
5 3 2 5
Riff F
F5
P.M.
5 3 2 3


Chorus
A5II
F5
We'll know for the first time
2nd time use Riff F
P.M.
G5
To Coda
A5
if we're e - vil or di - vine. We're the last in
Sl.
Riff F
F5


w/Riff G (below)
Rhy. Fig. 4A
A5
D4
D(no 5th)
A5
C4
C(no 5th)
line!
Yeah,
we're the last in
Rhy. Fig. 4
Sl.
Rhy. Fig. 2B (Both guitars)
A5
D4
D(no 5th)
A5II
echo
line!
line!
Oh,
oh,
(oh).
(2nd time only)
(Rhy. Fig. 2B)
Riff G
Sl.


Guitar solo
w/Riff H
F5
(wide)
Full
semi-harm.
Sl.
Repeat Riff H
P.M.
H P P
w/Riff I
A5II
G5
P P
H P
semi-pinch
H H
w/Riff H
H H P P
1½
Riff H
Riff I

Guitar solo

w/Riff H

F5 (wide) Full semi-harm. Full Sl. Sl. Sl. Sl.

Repeat Riff H

F5 P.M. H P P H P P

w/Riff I

A5II P P H P G5 A5II Full (wide) Full H H

semi-pinch Full Full H H

w/Riff H

F5 H H P P H P P P P Full 1½ 1½

H H P P H P P P P Full 1½ 1½

Riff H

F5 P.M.

Riff I

A5II G5 A5II P.M.

w/Riff H

F5 Sl. H Sl. H Sl.

w/Riff J

A5II Sl. P G5 P

w/Riff K

A5II Sl. P.M. F5 A.H. 15ma A.H. 15ma A.H. 15ma (pinch) (pinch) (pinch)

A.H. A.H. A.H. Sl. pitch: G F♯ G

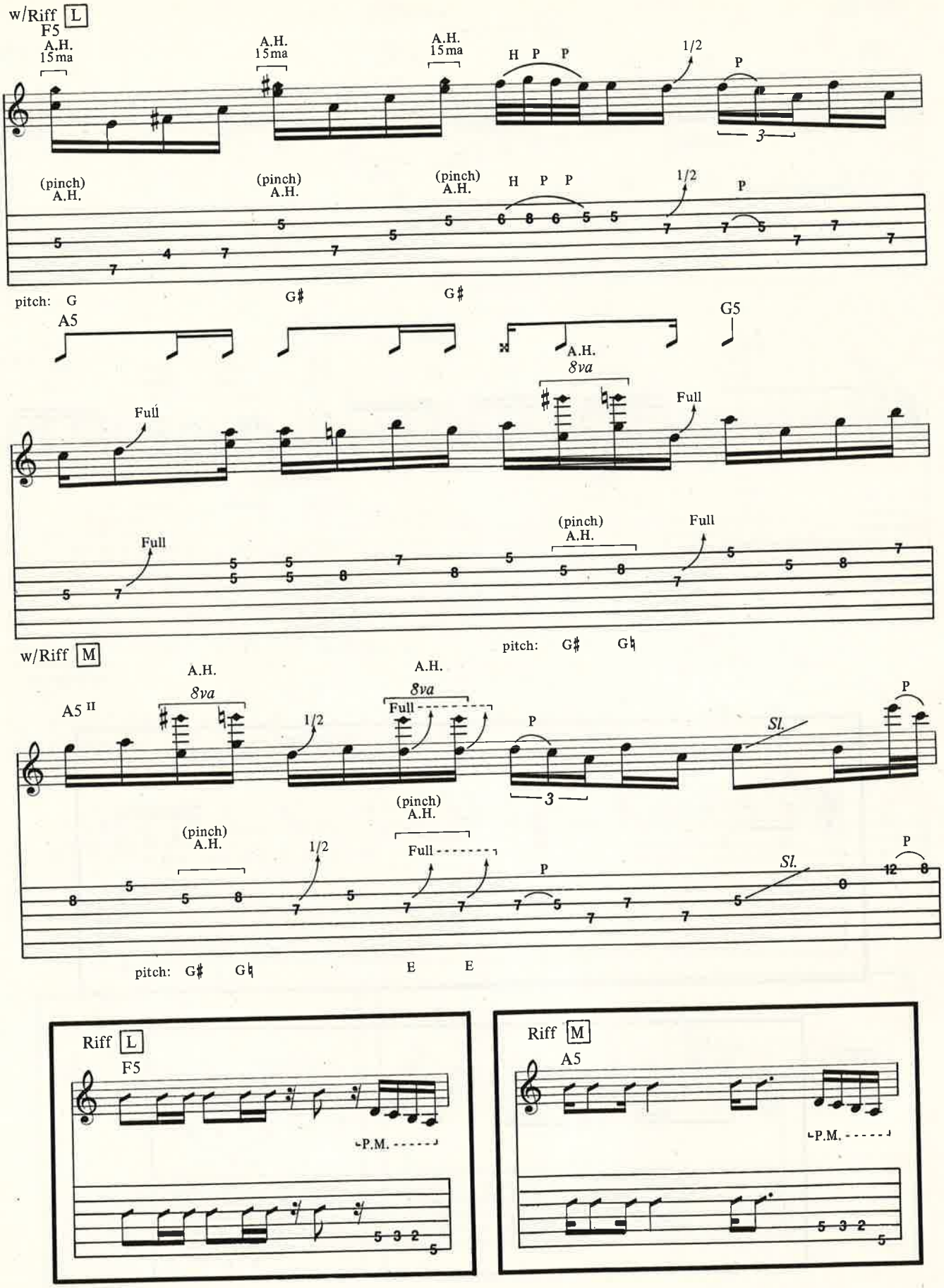
*Fingered note sounds with the harmonic

Riff J

A5II G5 A5II P.M.

Riff K

F5 H P P H P P


w/Riff L
F5
A.H.
15ma
(pinch)
A.H.
H P P
1/2
P
3
pitch: G
G♯
A5
G5
Full
8va
pitch: G♯ G♮
w/Riff M
A5 II
Sl.
pitch: G♯ G♮ E E
Riff L
F5
P.M.
Riff M
A5
P.M.

w/Riff L

F5

A.H. 15ma — A.H. 15ma — A.H. 15ma — H P P — 1/2 — P

(pinch) A.H. — (pinch) A.H. — (pinch) A.H. — H P P — 1/2 — P

pitch: G — G♯ — G♯

A5 — A.H. 8va — G5

Full — Full — Full — (pinch) A.H. — Full

w/Riff M

pitch: G♯ — G♮

A5 II — A.H. 8va — 1/2 — A.H. 8va Full — P — Sl. — P

(pinch) A.H. — 1/2 — (pinch) A.H. Full — P — Sl. — P

pitch: G♯ — G♮ — E — E

Riff L

F5

P.M.

Riff M

A5

P.M.

w/Riff N

F5

P P P P P P P P P Sl. Sl. H H

w/Riff N

F5

P P P P P H H P H P

w/Riff O

G5

H P H H P H H P H H P H

Riff N

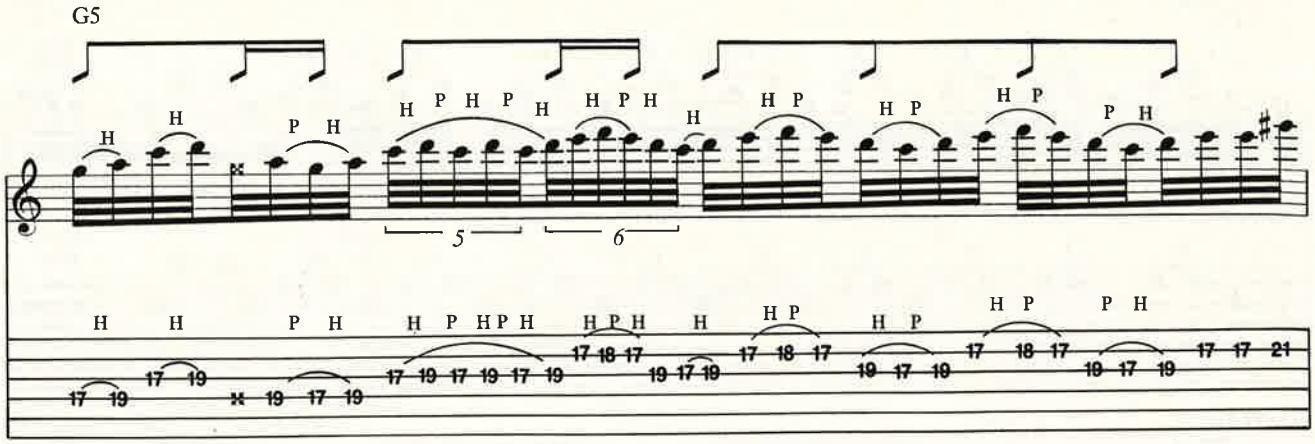
F5

P.M.

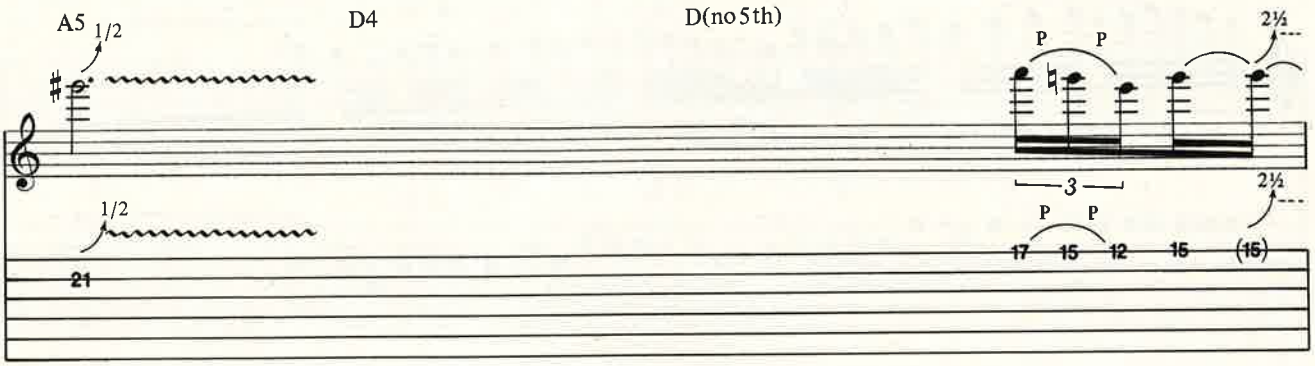
Riff O

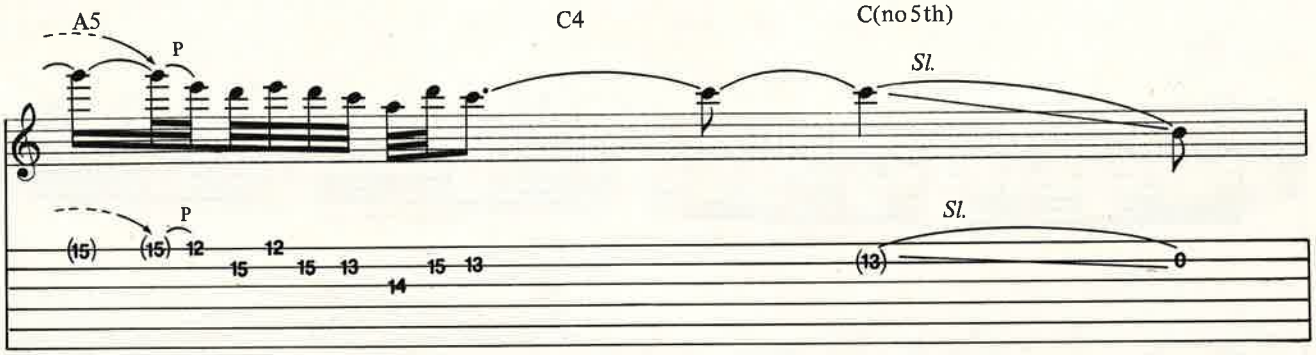
G5

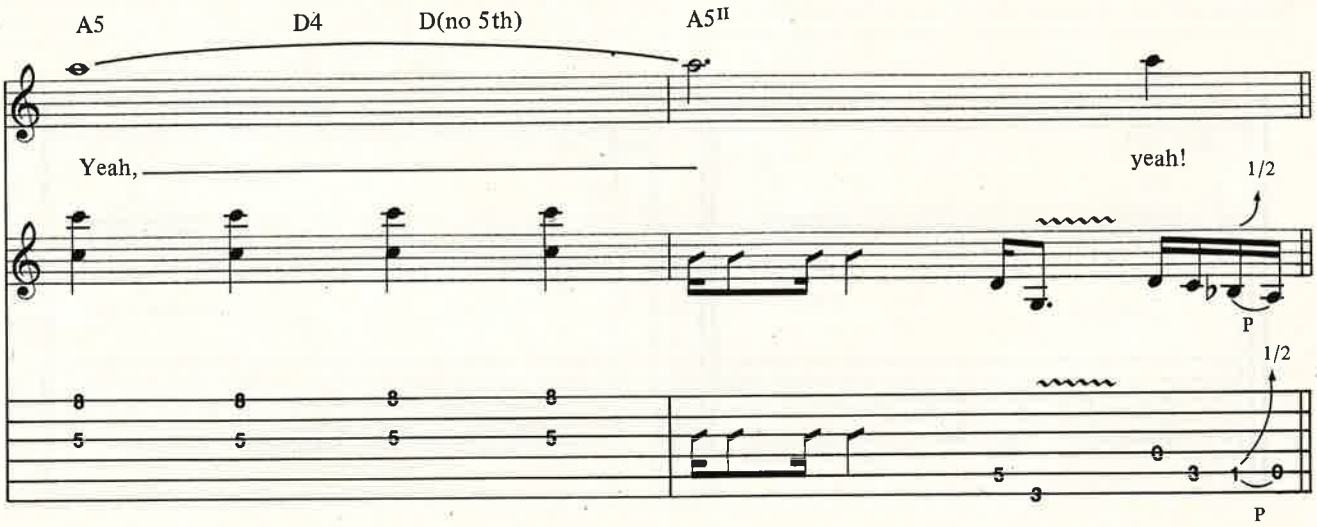
P.M.

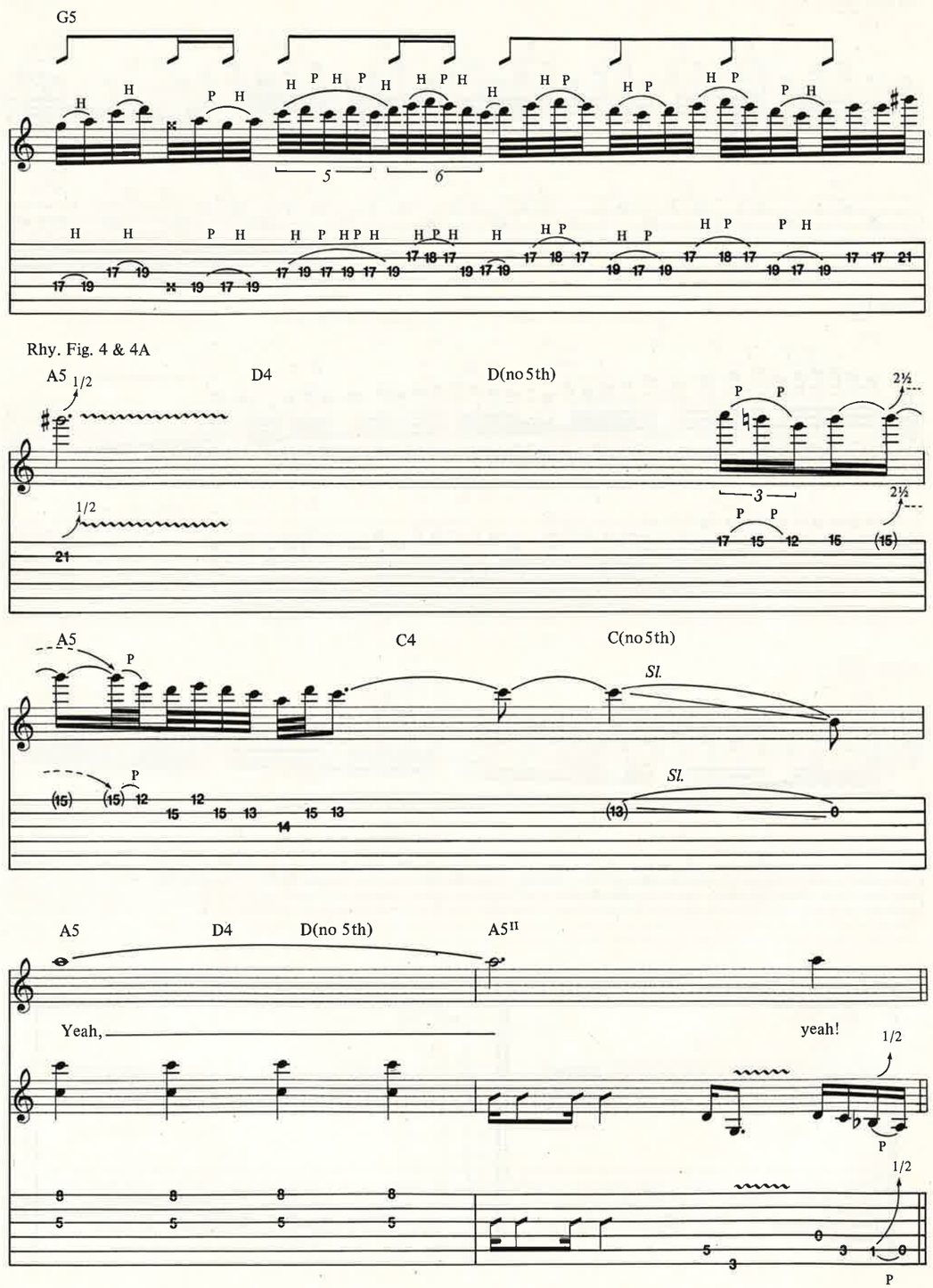

G5

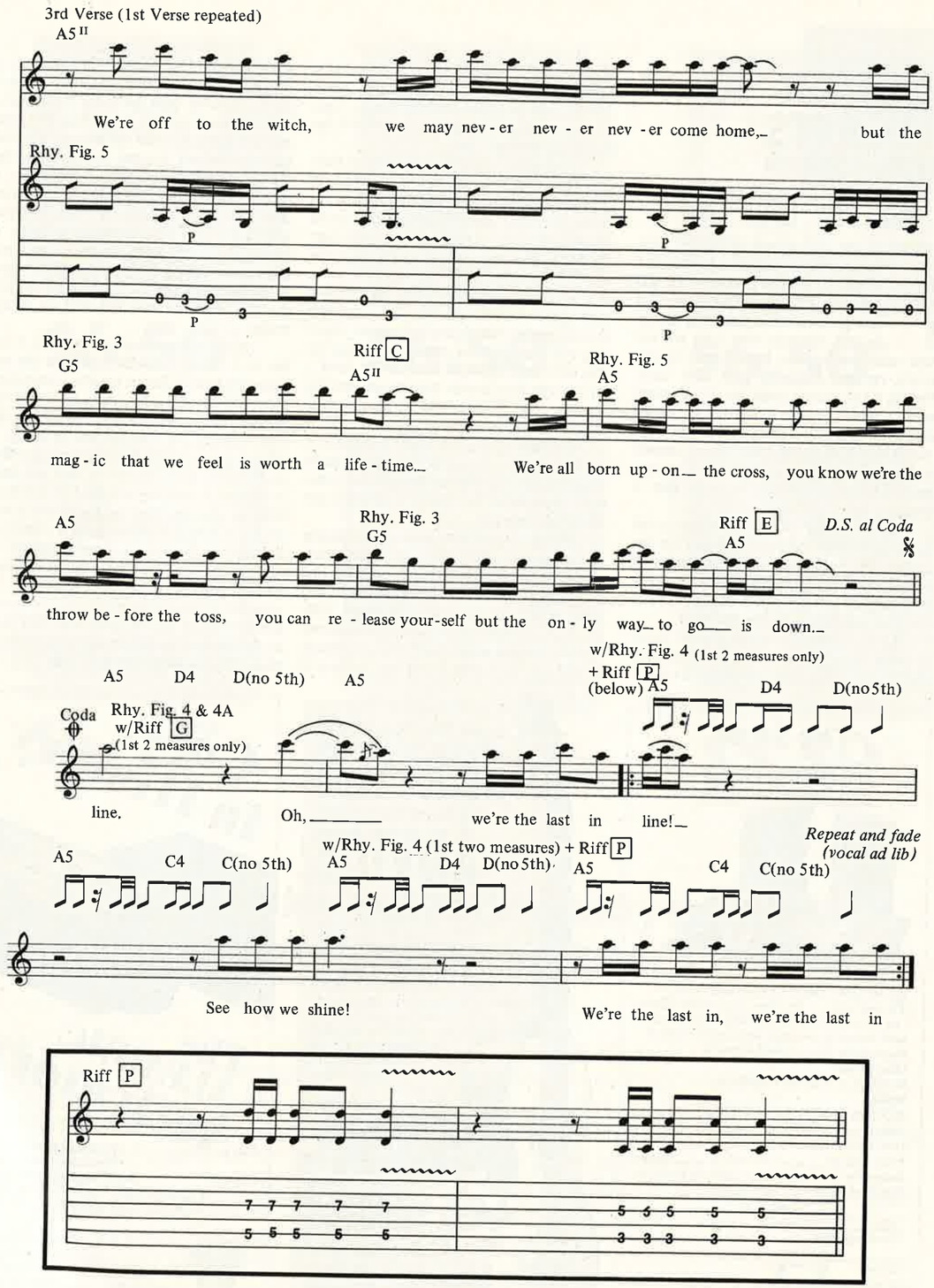
Rhy. Fig. 4 & 4A


A5
1/2
D4
D(no 5th)
2½


A5
C4
C(no 5th)
Sl.


A5
D4
D(no 5th)
A5II
Yeah,
yeah!
1/2


G5
Rhy. Fig. 4 & 4A
A5
D4
D(no5th)
A5
C4
C(no5th)
Sl.
A5
D4
D(no 5th)
A5II
Yeah,
yeah!


3rd Verse (1st Verse repeated)
A5II
We're off to the witch, we may nev-er nev-er nev-er come home, but the
Rhy. Fig. 5
Rhy. Fig. 3
G5
Riff C
A5II
Rhy. Fig. 5
A5
mag-ic that we feel is worth a life-time. We're all born up-on the cross, you know we're the
A5
Rhy. Fig. 3
G5
Riff E
A5
D.S. al Coda
throw be-fore the toss, you can re-lease your-self but the on-ly way to go is down.
w/Rhy. Fig. 4 (1st 2 measures only)
+ Riff P
(below)
A5
D4
D(no5th)
Coda
Rhy. Fig. 4 & 4A
w/Riff G
(1st 2 measures only)
A5
D4
D(no 5th)
A5
line. Oh, we're the last in line!
Repeat and fade
(vocal ad lib)
w/Rhy. Fig. 4 (1st two measures) + Riff P
A5
C4
C(no 5th)
A5
D4
D(no5th)
A5
C4
C(no 5th)
See how we shine!
We're the last in, we're the last in
Riff P

GUITAR SECRETS
by "Buck Dharma"

SLIDE GUITAR

For me, the appeal of playing slide guitar is that smooth liquid sweetness of sound and the freedom that you get from running the slide over the strings rather than just going up fret by fret. You can hear it on any cut that uses the fretless bass. Listen to the Firm's remake of *You've Lost That Lovin' Feeling*. It just sounds great. I'm not an expert when it comes to slide guitar, but I'm aware that there is a trap waiting for you when you give it a try. A lot of slide playing sounds wimpy and slightly sour if it's not done correctly. So it's worth the effort to play it precisely.

Duane Allman comes to mind as a real ballsy slide player. George Thorogood is a fine player. Jeff Beck's slide work has always hit me as where slide playing should be. Check out the Beck album **Rough & Ready** or any of the first four Allman Brothers albums.

Music stores sell many different types of slides these days—metal and glass are the most common. Some people use the inside of toilet paper holders, which is a real thin metal. You can use a lipstick case. Duane Allman used an empty medicine bottle. I use a medium weight metal slide because I like the sound and feel I get.

Most people either put the slide on their ring finger or pinky depending on which is more comfortable. The important thing to remember when you play slide, is that unlike fretting, you have to hold the slide right over the fret to get the correct pitch. It's the same idea as when you make a harmonic. The most obvious and fundamental thing with playing slide guitar is that you have to mute the strings you're not playing, otherwise they'll ring and make a lot of noise. You should do this with both the right and the left hand. I lay my right hand across the strings, pick the note or notes I want, and damp the rest, especially the bass strings, with my palm. I use the slide on my ring finger and brace it with my pinky. I drag my index and middle finger behind the slide to dampen out notes that I don't want. For sound, I generally use the bridge pickup.

One of my favorite aspects of slide playing is that you can really get right in that blue note area (often between the 3rd and flat 3rd of the scale) which you can't get with the frets, even if you're bending the notes. With the slide you can hit excruciating tolerances of pitch between notes. Here's a simple melody to try out. Start with the B note on the D string 9th fret. Go to the D on the G string 7th fret and then up two frets to the E, also on the G string. Now catch the blue note(s) between the G and the G#, 8th to 9th frets on the B string. End the riff with the E on the 9th fret G string. You can almost sound like a blues harp with the slide. Start on the E note of the G string and drag the slide back quickly to the D on the 7th fret. To make vibrato you only need to shake the slide. A typical blues slide vibrato is pretty quick and gives you a Bumble Bee sound. A neat effect, which Jeff Beck is the master of, is running the slide right off the neck and up to the bridge.

Here's another classic slide move. In the key of A, hold the slide over the 5th fret and sound the B and E strings together, strumming them with an alternate picking motion. While vibrating or shaking the slide go for the 6th fret G string and the 7th fret D string. In doing this you outline on A major chord. What you're doing as you go up the neck and down in pitches, is catching the third of the chord (C#) on your way down to playing the A note on the D string. It should be one motion on the slide as you pick the G and D strings.

People who play slide a lot usually have an instrument dedicated to it and commonly raise the action and the pickups so the strings are far enough off the frets that they don't sound like they're running over a picket fence when they run down the neck. ■

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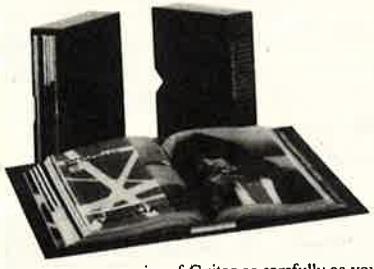

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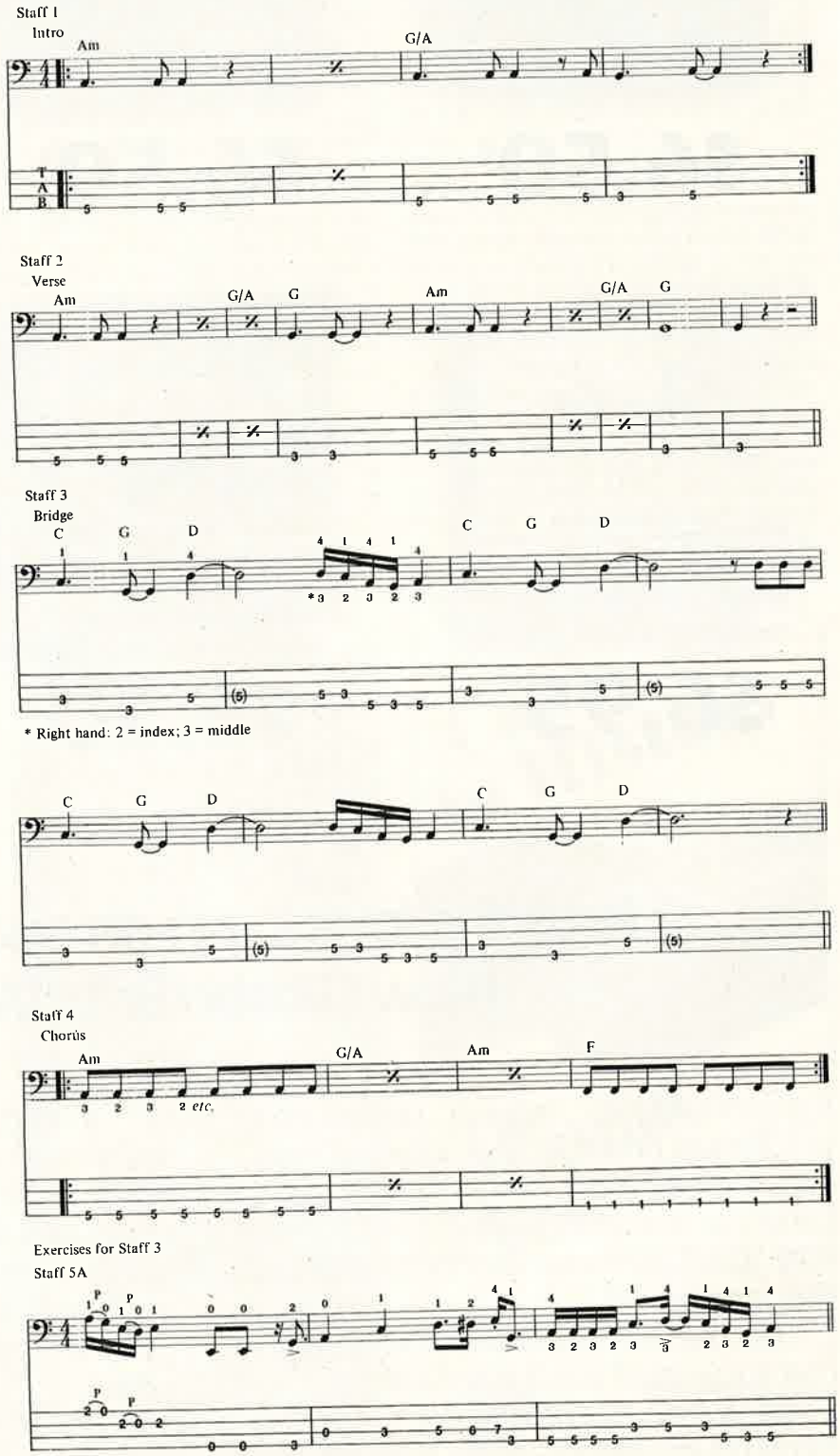
Bass in the 80s

STONE COLD

As recorded by Rainbow

(From the album STRAIGHT BETWEEN THE EYES/Mercury SRM1-4041)

Words and Music by
Ritchie Blackmore, Roger Glover
and Joe Lynn Turner



by Tom "T-Bone" Wolk

Tom "T-Bone" Wolk is the bass player for Hall & Oates. His book, ***Rock Riffs for Bass,*** is available from the Amsco Music Publishing Company.

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What really caught my ear is how Roger Glover develops his bass ideas from the song structure. Bassists must be constantly aware of a song's internal dynamics. Where is the singer breathing? Where are the obvious and not so obvious

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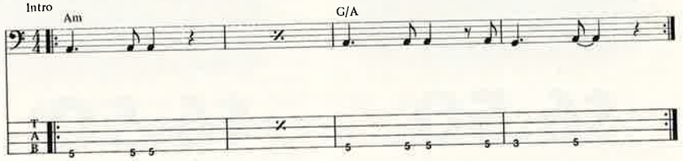
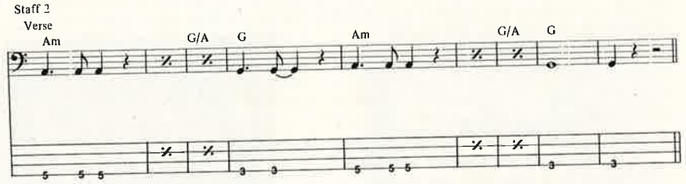
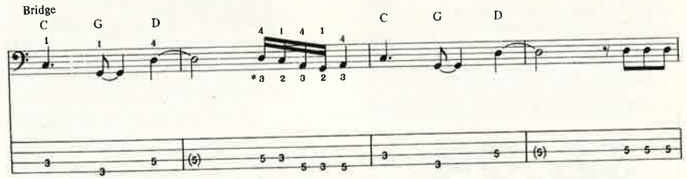
Staff 1
Intro



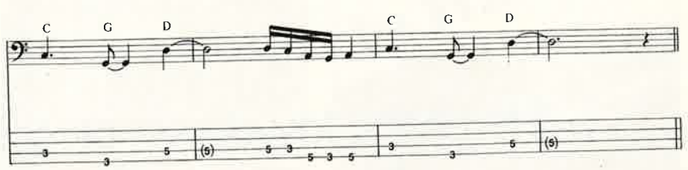
Staff 2
Verse



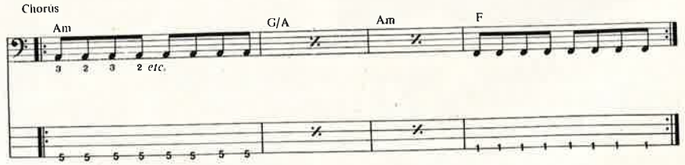
Staff 3
Bridge



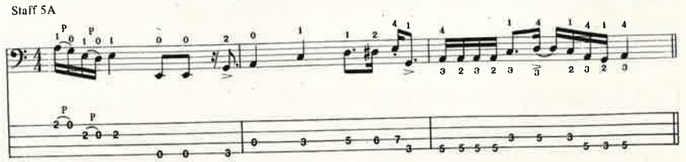
* Right hand: 2 = index; 3 = middle



Staff 4
Chorus



Exercises for Staff 3
Staff 5A



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What really caught my ear is how Roger Glover develops his bass ideas from the song structure. Bassists must be constantly aware of a song's internal dynamics. Where is the singer breathing? Where are the obvious and not so obvious drum fills? What common tones are used? Where can you add or release tension, either melodically or rhythmically? It's impressive how Glover is totally in synch with *Stone Cold*'s dynamics.

Staff 1 has a rhythm as old as running water; dotted quarter-eighth note, but then again, nothing else is needed.

Why change a good thing just because the vocal enters? See Staff 2.

The bridge builds a bit by doubling the sixteenth note guitar riff in bar 2. See staff 3.

The chorus features a great release, pumping eighth notes over the melody's whole notes (bars 1 and 2). This pump is also effective over the vocal triplets in bars 3 and 4. See Staff 4.

Now let's go back to staff 3, bar 2. No need to choke on a Clapton type guitar riff. You just need to acquaint your left hand to those positions and your right hand to the even alternate plucking. Don't attack with the right hand too hard, aim for a fluid even touch. It should be as if the right hand was never moving from string to string. Why cheat and use a pick when you could very easily overcome the fear of sixteenth notes by woodshedding this riff?

In Staff 5A we'll cheat once and hammer. This Zeppelin type riff winds up with the sixteenth note figure from the bridge in bar 4, displaced a bit by the anticipation on beat 3 (bar 4).

In Staff 5B everyone from Jack Bruce to Billy Sheehan, Eric Clapton to Steve Lukather employs the technique of positions. Keep the left hand fingers equidistant from each other and imagine someone moving your whole hand from position to position on the fretboard. Play it smooth and connected. Work your way up to a speed that allows your mind to forget the left hand totally. A jump from position XII to position V will feel the same as one from position VII to V (as in bar 1 of 5B). The rest is just pentatonic blues.

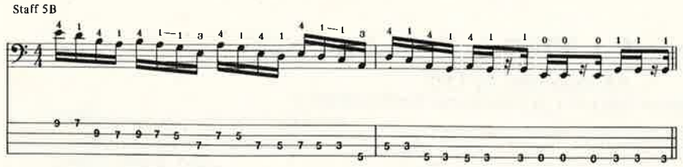
5C uses the same concept to strengthen the 2nd and 3rd fingers.

Back to the track. Both the solo (Staff 6) and the fade (Staff 7) are coming from the same place. Glover just stretches out a lot more on the fade, getting into some cool octave stuff, without sounding too discoish.

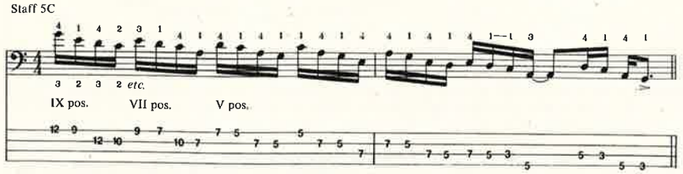
Staff 8 (A and B) contains variations on Roger Glover's fade riffs. In bar 3 of 8A turn the feel around by hitting the higher A (D string) on the down beat. 8B has a great turnaround with a whole bar of sixteenth notes (bar 4).

There it is, simple ideas on a live band track with little overdubs, creating a great hard rock – pop track. It's a chance to see how attention to a song's dynamics will simplify your task of creating a great hook bass line. See ya on MTV. ■

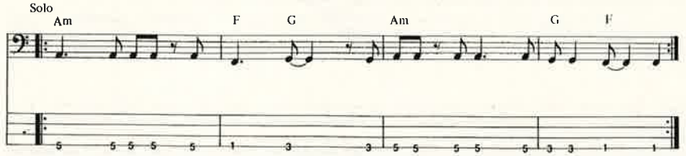
Staff 5B



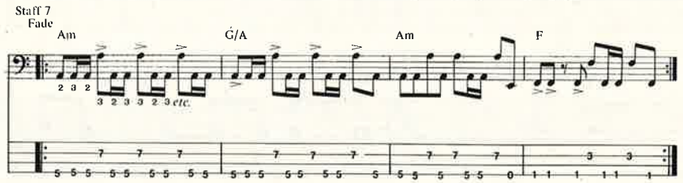
Staff 5C



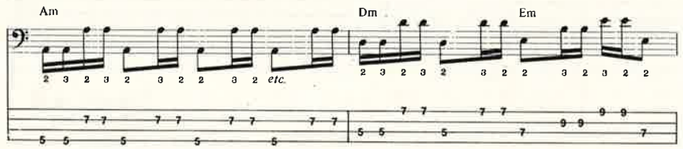
Staff 6
Solo

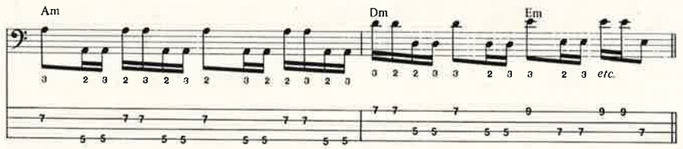


Staff 7
Fade

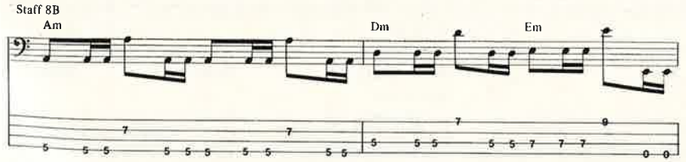


Exercises for Staff 7
Staff 8A

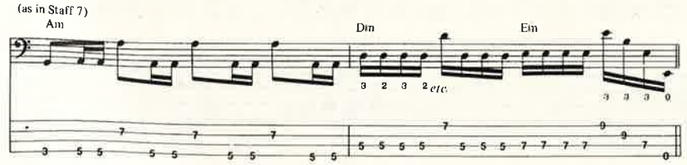




Staff 8B



(as in Staff 7)



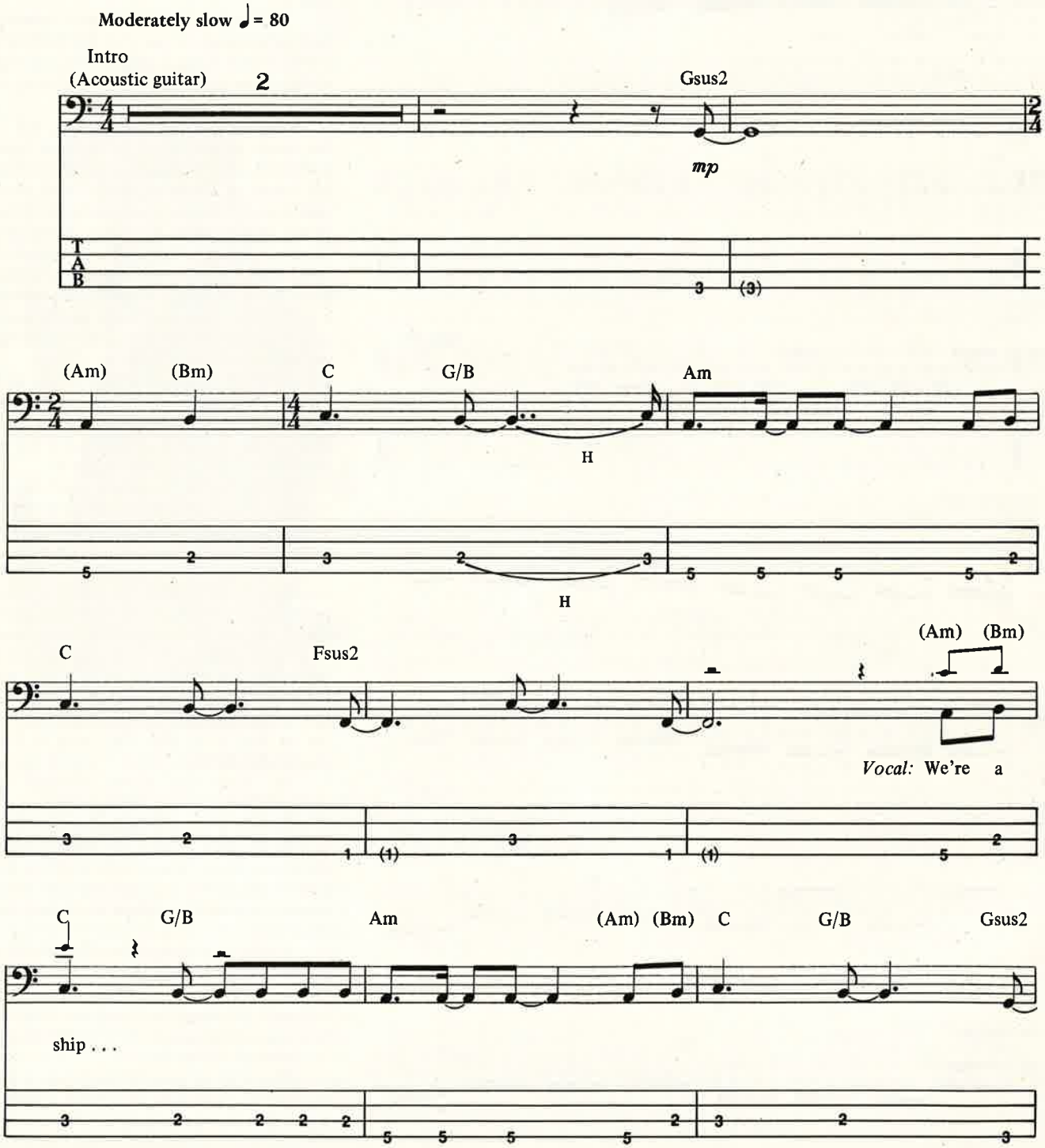
Tablature Explanation See Page 46

Bass Line for THE LAST IN LINE

As recorded by Dio

(From the album THE LAST IN LINE/Warner Brothers 25100-1)

Music by Ronnie James Dio
Words by Vivian Campbell
and Jimmy Bain



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Tablature Explanation See Page 46

Bass Line for THE LAST IN LINE

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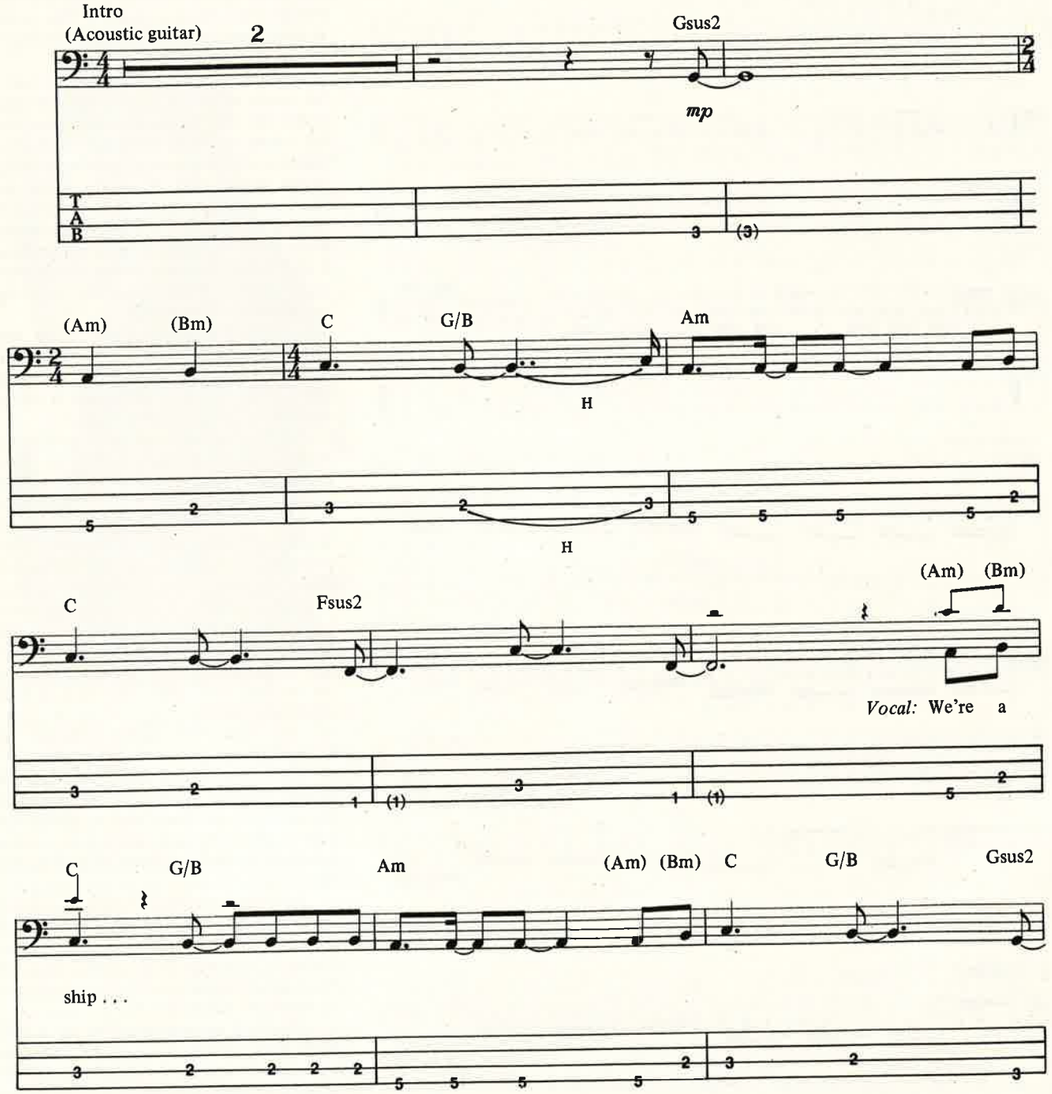
and Jimmy Bain

Moderately slow ♩= 80

Intro
(Acoustic guitar)



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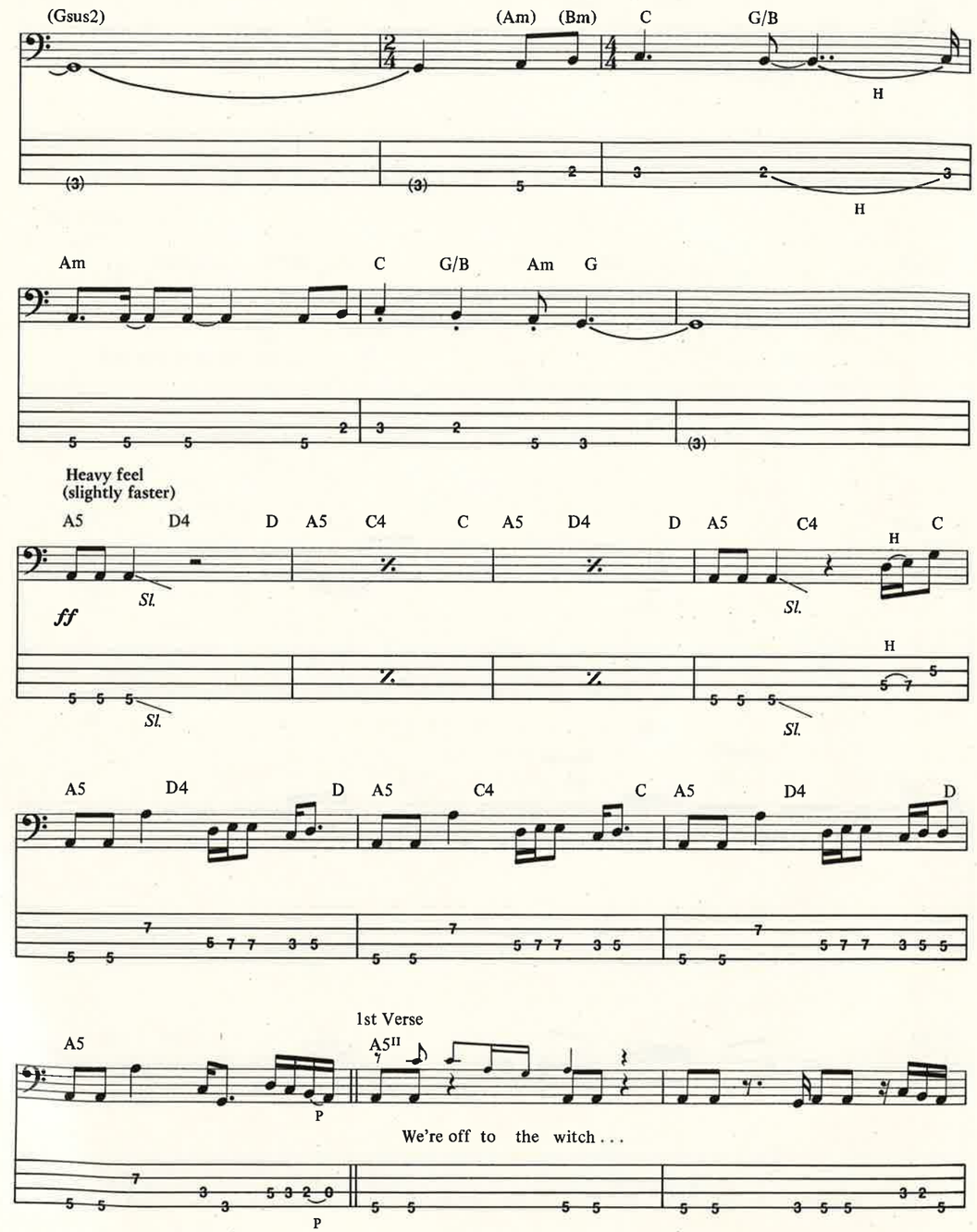
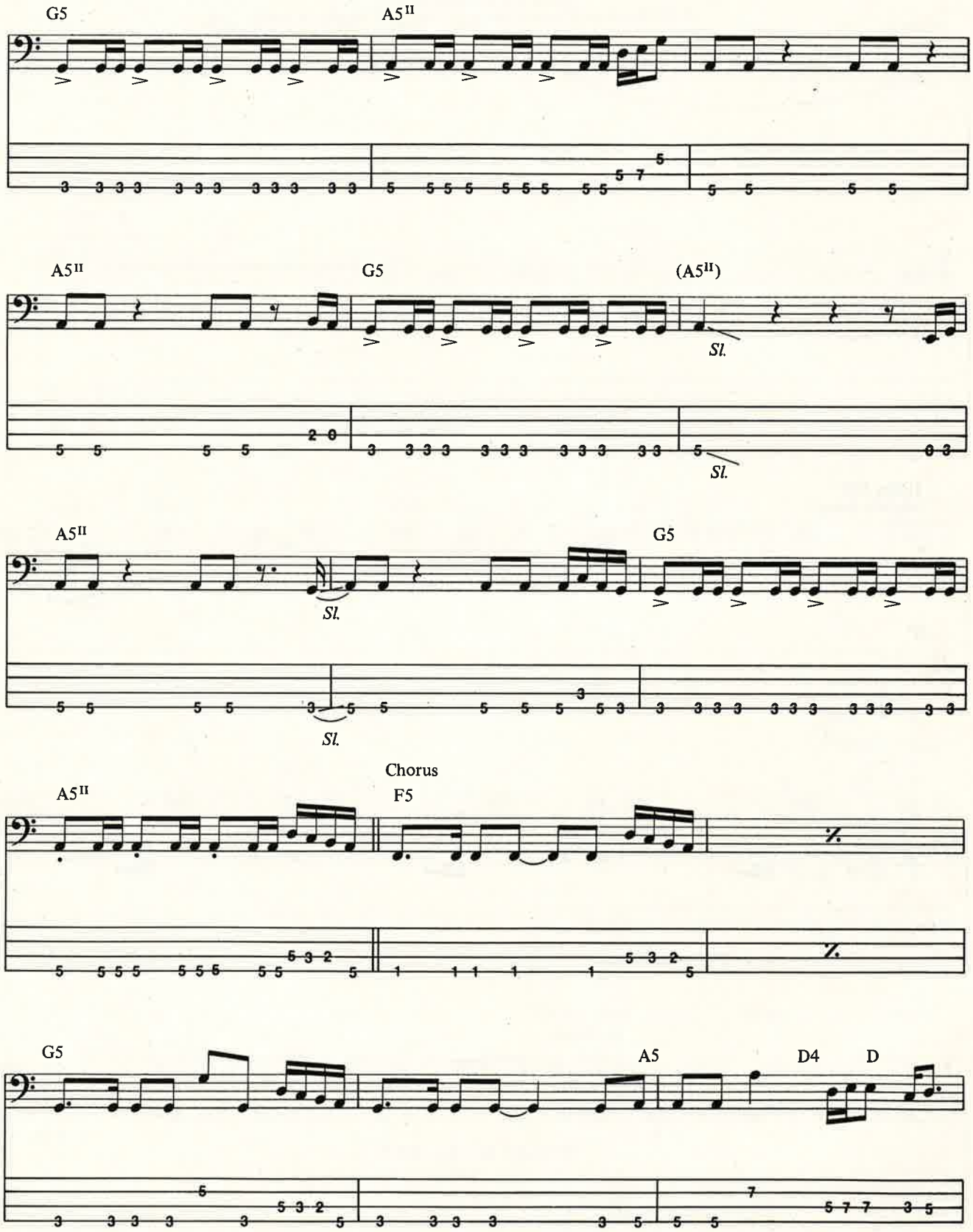
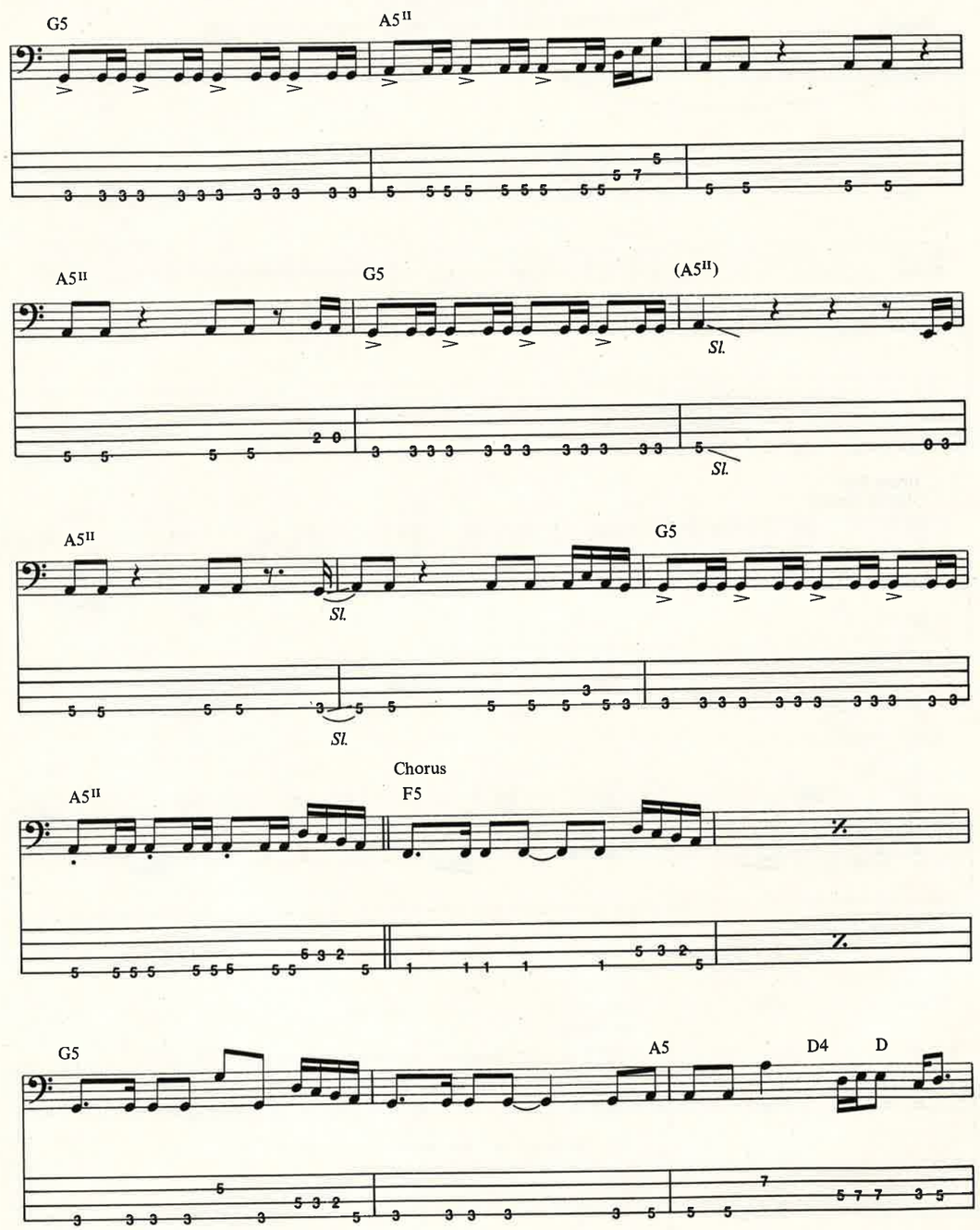
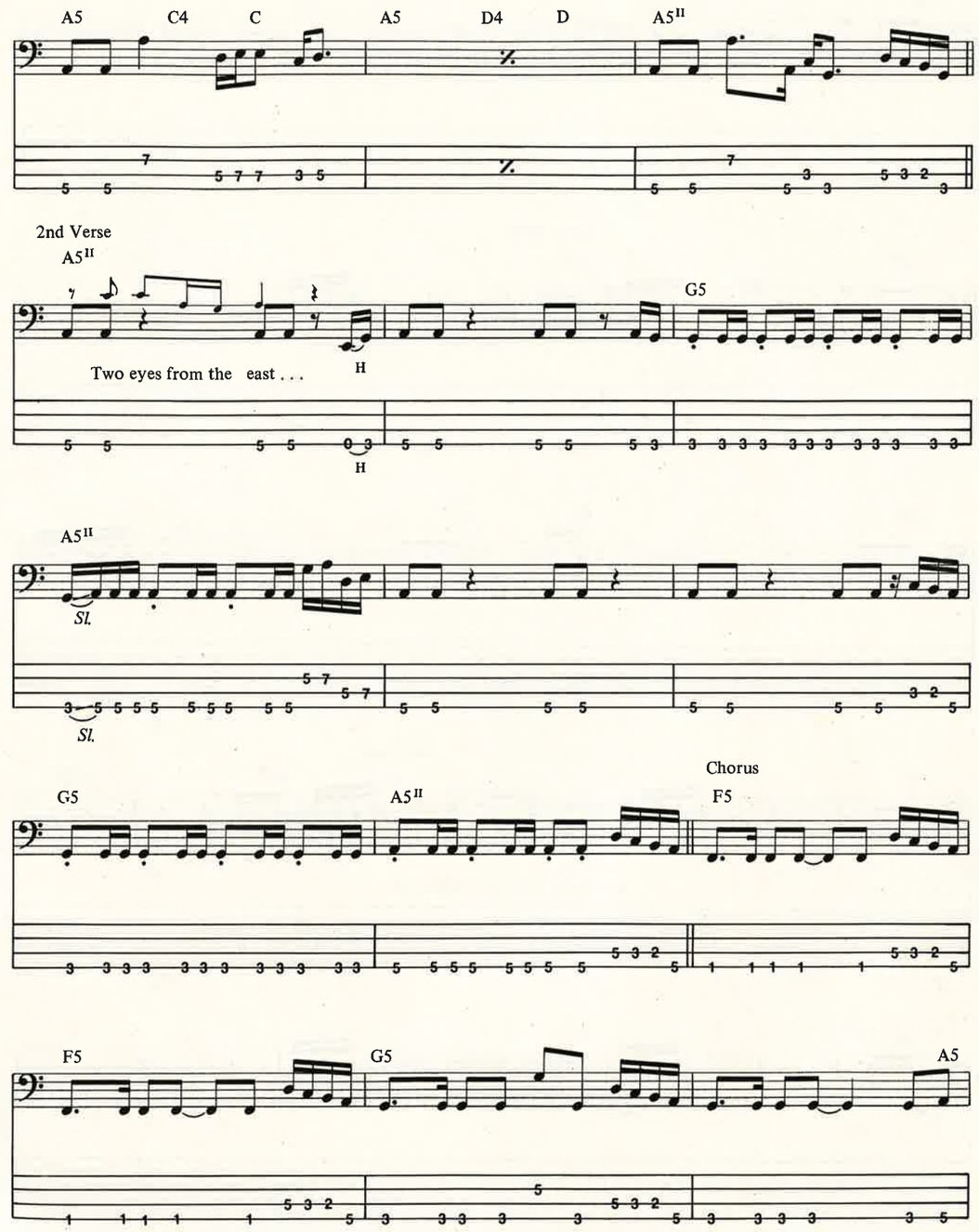
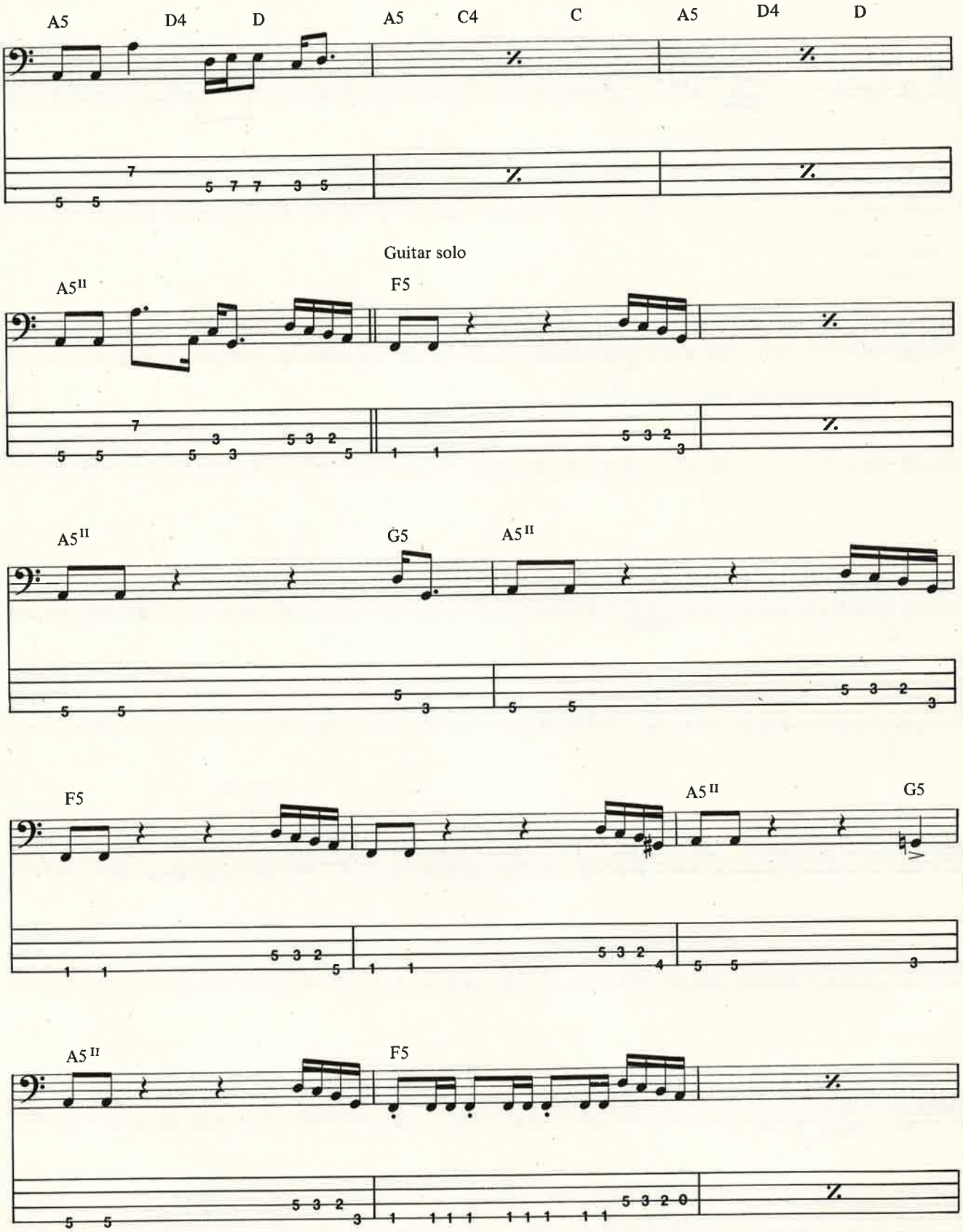
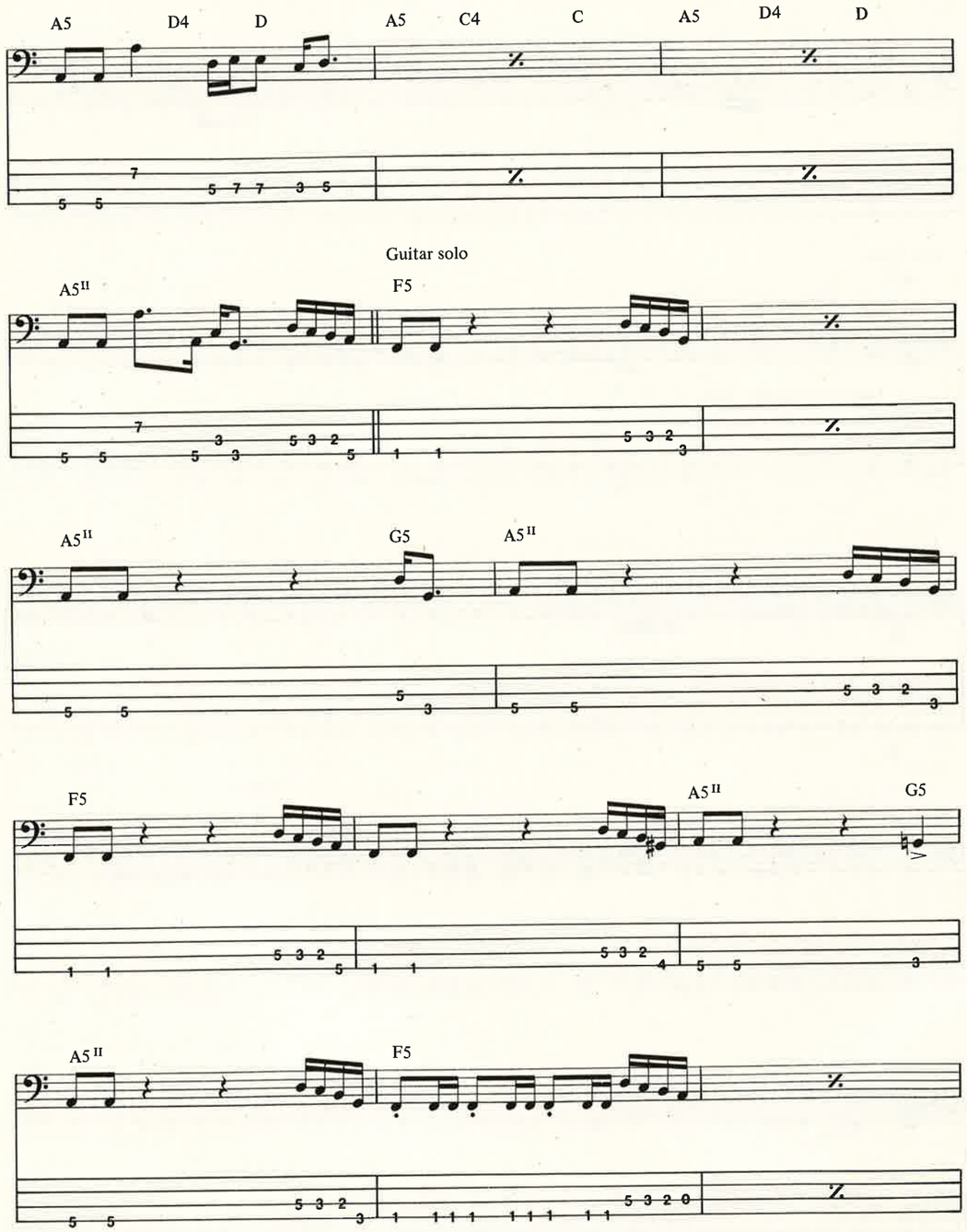


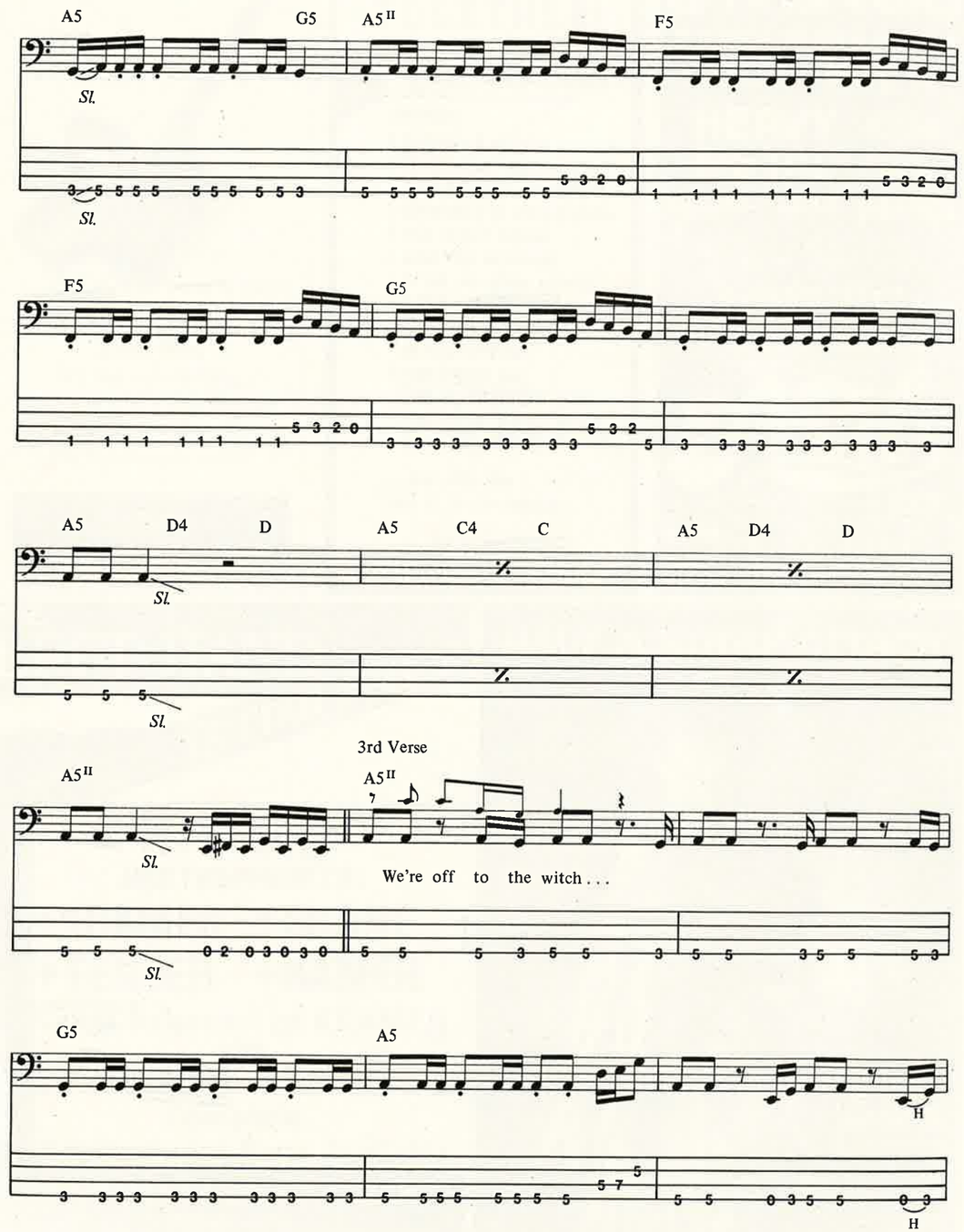

G5
A5II
A5II
G5
(A5II)
Sl.
Sl.
A5II
G5
Sl.
Sl.
Chorus
A5II
F5
G5
A5
D4
D

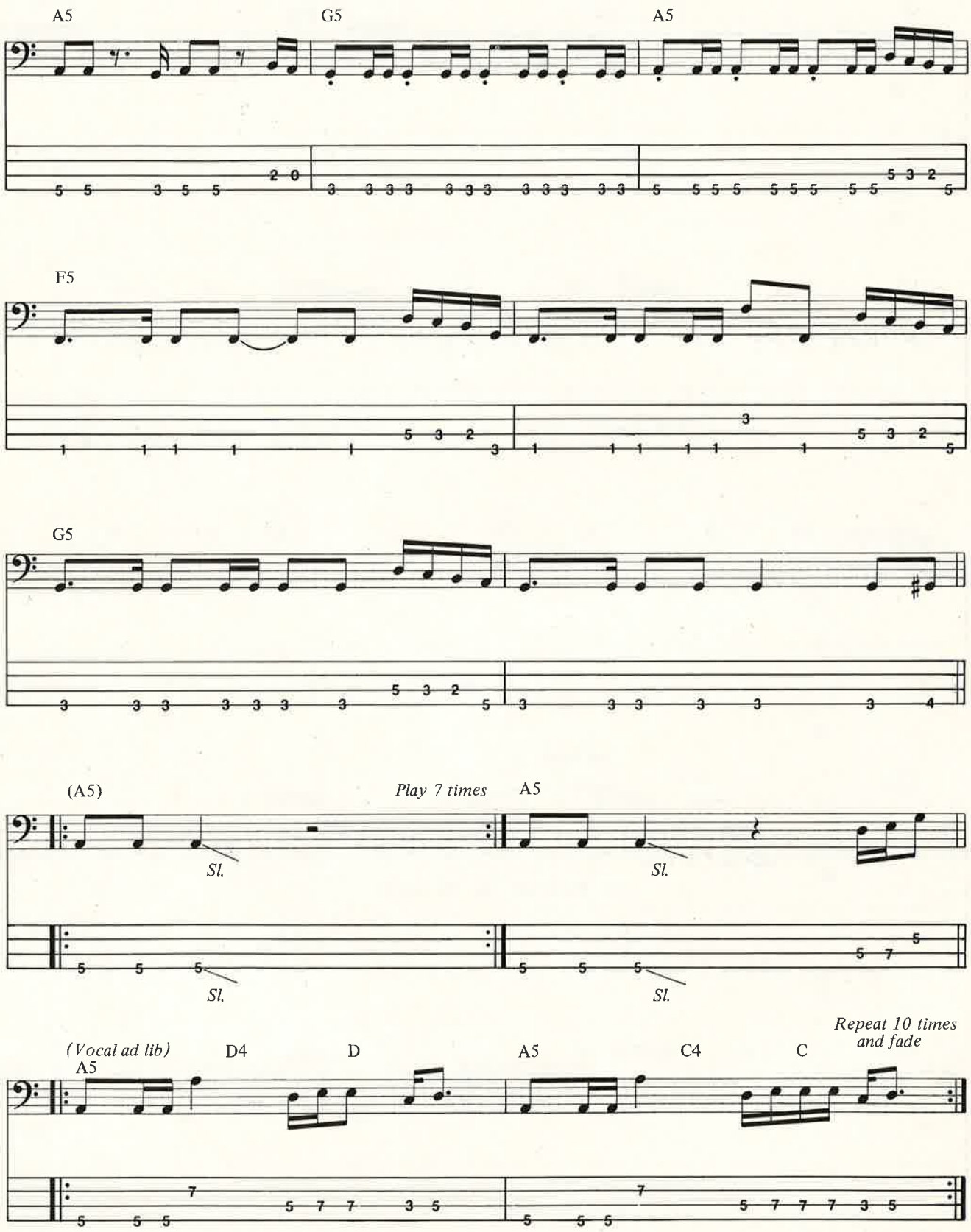

G5
A5II
A5II
G5
(A5II)
Sl.
Sl.
A5II
G5
Sl.
Sl.
A5II
Chorus
F5
G5
A5
D4
D

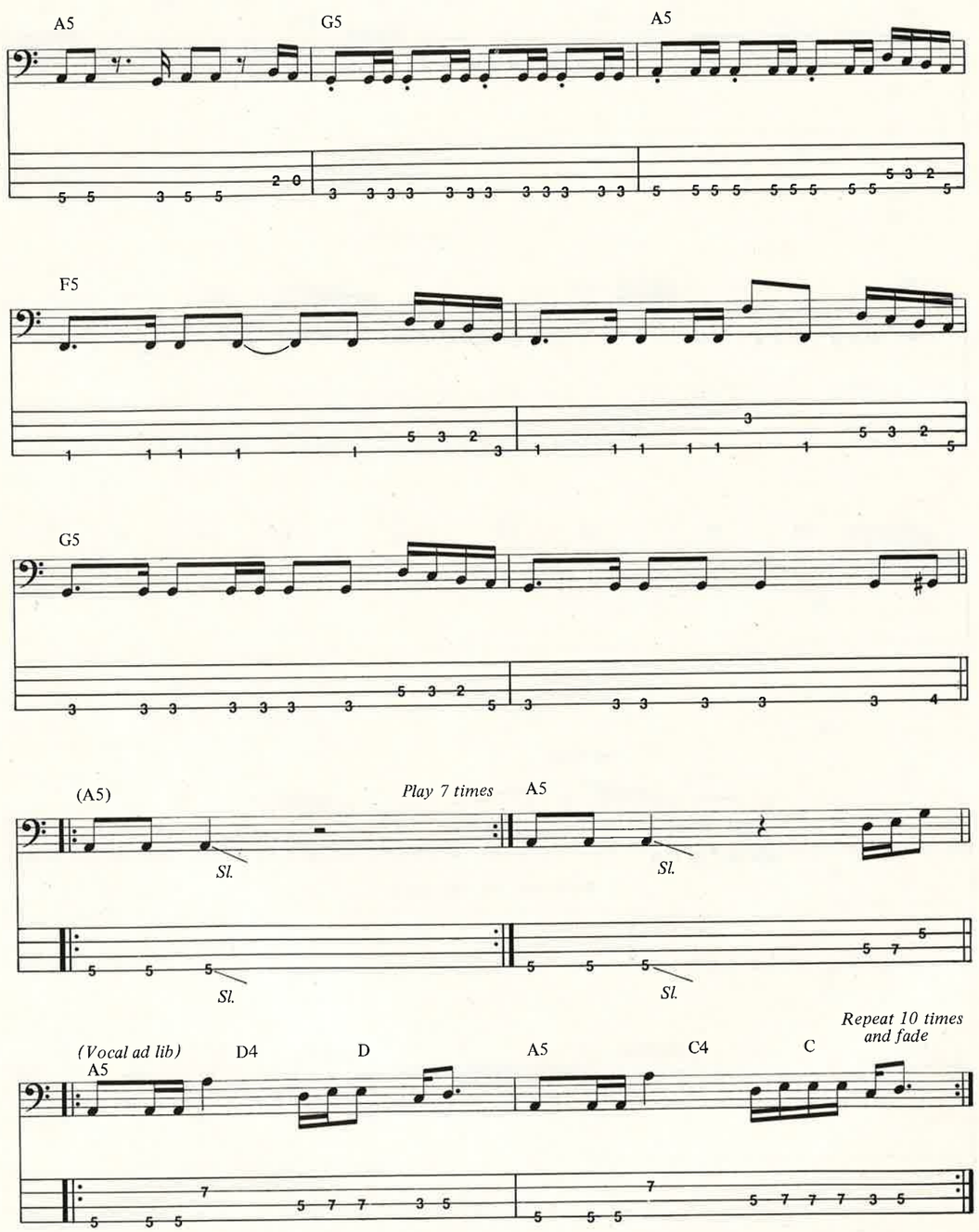

A5
C4
C
A5
D4
D
A5II
2nd Verse
A5II
G5
Two eyes from the east . . .
H
H
A5II
Sl.
Sl.
Chorus
G5
A5II
F5
F5
G5
A5


A5
D4
D
A5
C4
C
A5
D4
D
Guitar solo
A5 II
F5
A5 II
G5
A5 II
F5
A5 II
G5
A5 II
F5


A5 D4 D A5 C4 C A5 D4 D
Guitar solo
A5II F5
A5II G5 A5II
F5 A5II G5
A5II F5


A5 G5 A5II F5
Sl.
F5 G5
A5 D4 D A5 C4 C A5 D4 D
Sl.
3rd Verse
A5II A5II
Sl.
We're off to the witch . . .
G5 A5
H
H


A5
G5
A5
F5
G5
(A5)
Play 7 times
A5
Sl.
Sl.
Sl.
Sl.
(Vocal ad lib)
A5
D4
D
A5
C4
C
Repeat 10 times and fade



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BASS SECRETS

THE PIANO TECHNIQUE

by Bill Sheehan

When you find yourself in the position of having to pedal one note for a period of time, you may want to spice it up with some piano techniques on the bass! We've got four strings, so let's use them. We'll work with the note G. Hit the low G with your index finger in the 3rd fret E string. I use my pinky on the octave above that on the D string 5th fret. You've got the same positions in another spot on the neck, the 12th fret G string, which I tap with my right hand ring finger and the 10th fret A string which I play with my index finger (also the right hand). Start off with the ring finger right hand. Then go to the index finger on the same hand, followed by the first finger and pinky on the left hand.

On this one you're going to want to concentrate a lot on the strength of your right hand and its position. You want to tap in the same spot every time. You should hold your instrument clinched to your body. Use your elbow to hold it in. You don't want your bass moving around too much.

For an even more interesting sound keep your left hand where it is and experiment with moving the right hand around the fingerboard. For example, when I say the 12th and 10th frets, that means those frets should be played in the G and then A string respectively. Move to the 11th and 9th frets. It's a little dissonant, but it resolves in the next move, which is down a whole step to frets 9 and 7. Go down another whole step to frets 7 and 5. Take it back to the original position of 12 and 10 and follow through to the 14th and 12th frets and 16th and 14th. Keep going to the 17th and 15th frets and lastly the 19th and 17th frets. If you're tired of pedaling 8th notes behind the lead guitarist, give him a jolt of this technique. You may want to experiment by keeping your right hand position frozen in place and let the left hand wander. Have fun. ■

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rock climbing

With Jay Jay French

TOUR SUPPORT

Our first time west of the Hudson was in Salt Lake City, Utah, in the land of Donny and Marie. We were on the Krokus/Blackfoot tour. We had no tour support from the label, so we got in a Winnebago—you'll never get me in a Winnebago again. But at the time it was like big-time touring. The Winnebago broke down when we got to Salt Lake City. We fixed it. We drove to Denver and played a show, then the Winnebago broke on the way to Albuquerque. We junked it and we got rent-a-cars and finished the tour in rent-a-cars. We drove from Albuquerque to Tempe, Arizona and then from Tempe to San Diego, San Diego to L.A., L.A. to Sacramento, down to Riverside and back to L.A.—all one-nighters. Then, in one straight run, L.A. to Denver, which took 19 hours, Denver to Houston, which took 22 hours in the middle of the summer, all of us in two rent-a-cars driving round robin. Then we played three local club dates in Texas, small album-band type clubs. Then we drove straight from Beaumont, Texas to Manhattan—36 hours—slept, went to the Beacon Theater, headlined the Beacon, got on a plane and flew to England, played the Donnington Festival, got in a van and did festivals all over Europe, came back and the record company said, very good, boys, but there's still no tour support.

Then we were told we're going on tour with Queensryche. We were headlining—it was a double bill, but we were closing all the shows. Queensryche had a very fortunate record deal. They had a lot of tour support. Now here we are: Twisted Sister has been together for 8½ years, five guys in the band, plus two roadies and a road manager, and we all get in this van: The odyssey that started in that Winnebago is still going—we're still touring for Can't Stop Rock and Roll with no tour support. We drive to Kansas City to start the tour and we pull into the parking lot of the hall where we're playing. We've never met Queensryche. And there is a Silver Eagle tour bus, owned by Queensryche, whose average age at the time was 21. And I'm thinking, this is the irony of ironies. And if you look at the cosmic scorecard, Twisted Sister has been together for eight years, Queensryche one year; Twisted Sister has done 2,400 shows, Queensryche 13 shows. And I'm not talking basements, I'm talking three with Quiet Riot, three with Def Leppard, three with the Scorpions—or something of that nature. Seven guys in their road crew, two in our road crew. They have a Silver Eagle bus, we have a little van. They have a lot of tour support, we have none. At that point you really have to have a great sense of humor. You have to say to yourself, look, you've been dealt a certain hand of cards. Don't begrudge these kids anything; they're a great band. None of us have hard feelings at all. Queensryche felt kind of strange, because they'd heard of us and here we show up in a Dodge van and they have a Silver Eagle. Now that, my friend, is a shock, and my only feeling about it, and what I told the guys in Queensryche is that you are very fortunate. Don't ever take this for granted, because you've never suffered through rent-a-cars and vans. If you think that life will always be like this or better, please understand that there's a whole downside that you may not be aware of.

Now I'm not saying that if they were faced with this calamity they would then break up. We don't know these things. All I'm saying is, it's better to start at the bottom and work your way up and really appreciate what you have, because in times of strife it may give you the character to stay together, rather than have it easy and not have the character. Then again, if Queensryche winds up pulling the ultimate coup and goes from fame to more fame, God bless them; they didn't have to go through it. We do not begrudge them anything. We knew what we were getting into. We knew we had a mission. We said, no tour support, screw it. It's our time. Between the Krokus/Blackfoot tour that we suffered through in vans and rent-a-cars, we sold records, and the label was blown away by it, and it was real satisfying to hear the president of the label say to us, 'You know, you guys went out and did it with no support. We didn't really feel that record was happening, but you guys really did it, and now we're going to get behind you.' And they weren't hollow words. They did exactly as they said. ■

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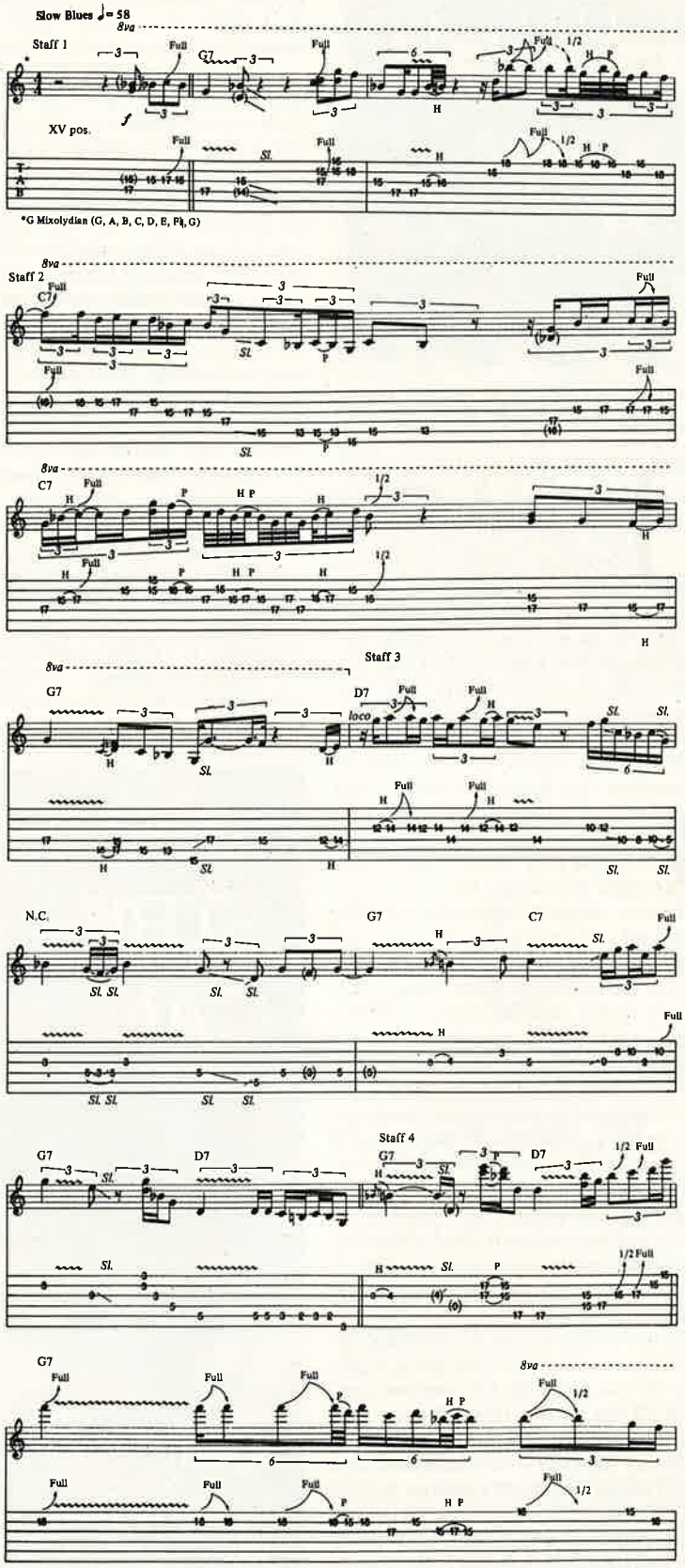
by Andy Aledort

This month we're taking a look at one of my all-time favorite solos, from *Sittin' On Top of the World*, as recorded live on **Goodbye Cream**, featuring the one and only Eric Clapton. Eric's playing over the last 20 years has influenced everyone, including Jimi Hendrix, Jeff Beck, Johnny Winter, Jimmy Page, bringing electric blues playing to new heights, musically and technically. Eric is more aggressive here than usual, and you'll find many of these riffs in the playing of the guitarists of the 80's—Eddie Van Halen was so knocked out by this tune that he figured it out note for note.

All of the riffs Eric plays can be found in the Pentatonic minor scale, the Pentatonic Major scale, and the G Mixo-

SITTIN' ON TOP OF THE WORLD

Words and Music by
Chester Burnette



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SITTIN' ON TOP OF THE WORLD

Words and Music by
Chester Burnette

by Andy Aledort

This month we're taking a look at one of my all-time favorite solos, from *Sittin' On Top of the World*, as recorded live on **Goodbye Cream**, featuring the one and only Eric Clapton. Eric's playing over the last 20 years has influenced everyone, including Jimi Hendrix, Jeff Beck, Johnny Winter, Jimmy Page, bringing electric blues playing to new heights, musically and technically. Eric is more aggressive here than usual, and you'll find many of these riffs in the playing of the guitarists of the 80's—Eddie Van Halen was so knocked out by this tune that he figured it out note for note.

All of the riffs Eric plays can be found in the Pentatonic minor scale, the Pentatonic Major scale, and the G Mixolydian mode, which encompasses notes from both Pentatonic scales. Pentatonic minor in G is G, B^b, C, D, F, G. Pentatonic major is G, A, B, D, E, G. Mixolydian is G, A, B, C, D, E, F, G.

The most peculiar thing about *Sittin' on Top* is that it is a 9-bar blues; very unusual, but you don't even notice the extra bar (or lack of three bars, as many blues are 12-bar). The tune is written in 4/4, but it has a 12/8 feel; if you think of each quarter note as an 8th-note triplet, you end up with four 8th-note triplets, or 12 8th notes (thus, 12/8). The best way to understand this is to first set your metronome to 58 (the tempo of this tune). Each click represents 1 beat of the bar, with 4 beats per bar. For each click, count 3 even beats, 1-2-3, like a waltz. Make sure the "1" is simultaneous with each click of the metronome. Each "1-2-3" is an 8th-note triplet. Eric's phrasing is totally in terms of triplets, so think in terms of the 8th-note triplet, as this will make the rhythms easier to feel and understand.

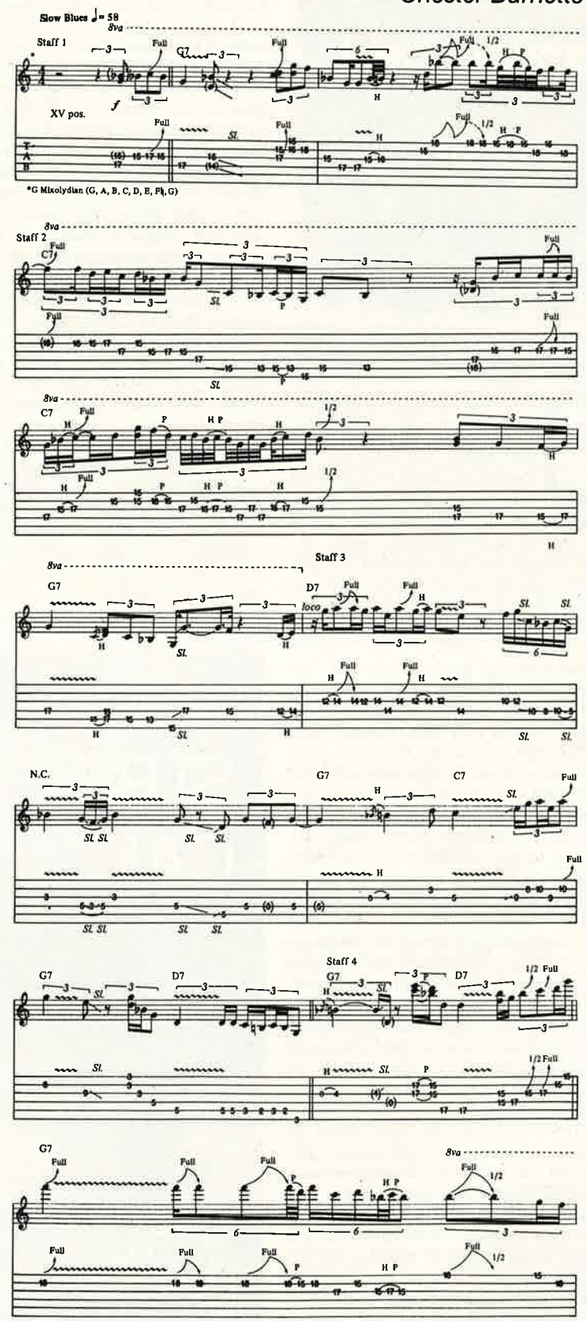
In STAFF 1, 2nd bar (not counting the pick-up bar), the phrasing gets complicated; think of the variations on each 8th-note in the triplet, whether it is one 8th, two 16ths, a 16th-note triplet, or four 32nds. Learn each 8th note and then put them together into the complete triplet. Then, combine the triplets and think of them as phrases (riffs), practicing them individually.

Eric often uses the same scale over different chords, such as G Pentatonic Minor over C7 and G7. See STAFF 2.

In STAFF 3, we find Eric's first use of Pentatonic Major, and the sound of this scale in contrast to Pent. Minor creates the balance that is the biggest factor in his style.

STAFF 4 begins with the pick-up bar to the second verse of Eric's solo. This solo is full of some fast riffs and some complicated phrases, so dope them out slowly. Listening to this solo half-speed will help you to understand it (as it would any fast solo). Get into the "give and take," cramming notes and suddenly stopping, or employing a slow bend into a fast flurry. This sense of freedom is what blues playing is all about.

The tune ends with a solo statement by Eric in STAFF 5. This is known as a "cadenza," which is an elaborate passage, usually a solo. It is "rubato" (free of strict rhythm), accelerating on the second group of notes. The "slashes" (//) tell you to repeat the previous group of notes. When you've become familiar with this riff, try to play it in time with Eric, and then develop your own phrasing. The tune ends powerfully on the G#7#9 to G7#9. Another great lesson in blues from a master, Eric Clapton. ■



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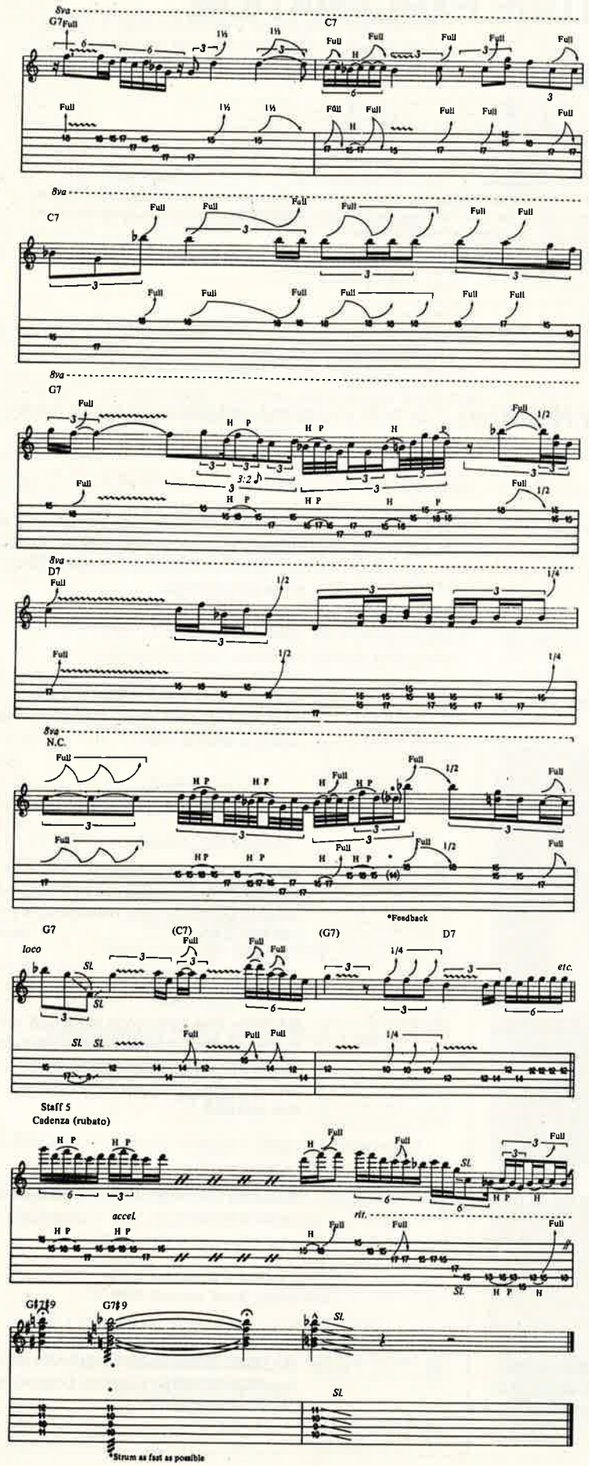
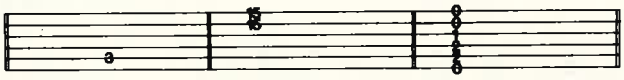


TABLATURE EXPLANATION

Definitions

Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

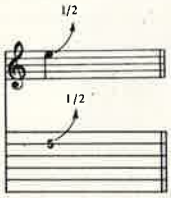


5th string, 3rd fret — *1st string, 15th fret, 2nd string, 15th fret played together* — *an open E chord*

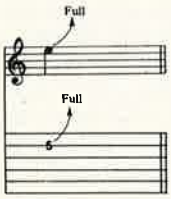
Position Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:

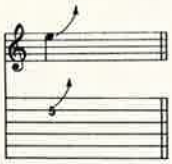
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



BEND: Strike the note and bend up ½ step (1 fret).



BEND: Strike the note and bend up a whole step (2 frets).



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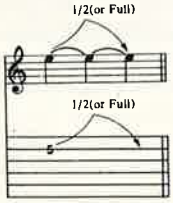
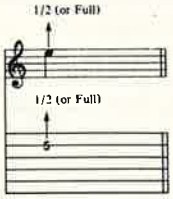


LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or full) step, then back to the original note. All three notes are tied; Only the first note is struck.



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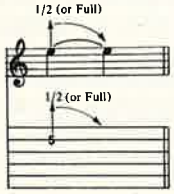

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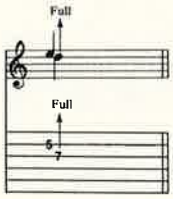
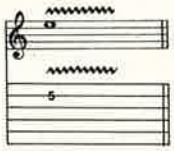


UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the second note. They are on adjacent strings.



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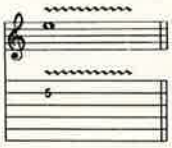

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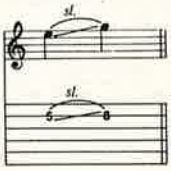

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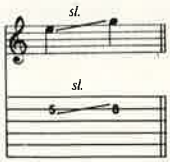

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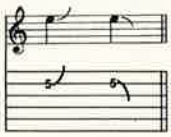

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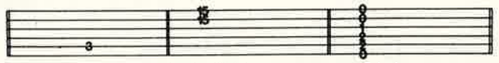

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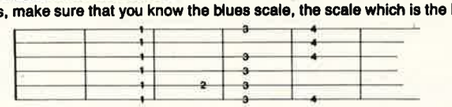

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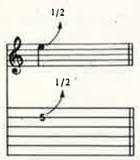

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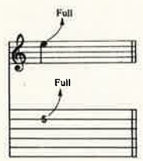

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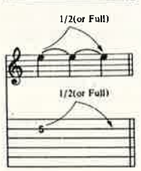

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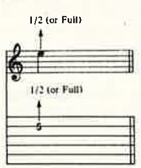

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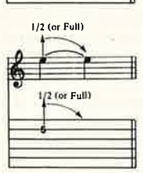

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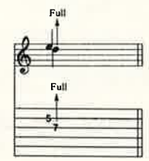

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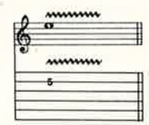

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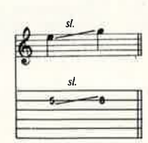

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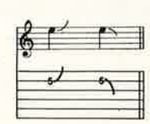

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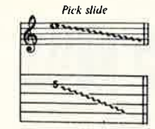
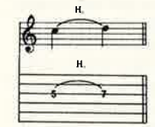
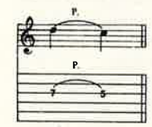


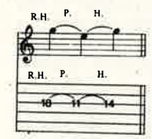
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



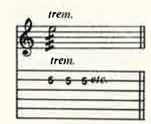
HAMMER ON: The 1st note is struck. Then the 2nd is fretted on the same string in a continuous motion. Two fingers are used.



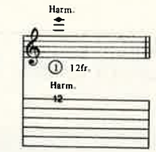
PULL-OFF: The 1st note is struck; The 2nd one sounds without picking. Both fingers are initially placed on the notes to be sounded. The fret hand finger pulls the string to sound the 2nd note.



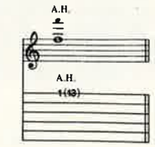
ARPEGGIATED HAMMER ON: Hammer on with middle finger of the *right* hand; Pull off to left hand 1st finger; hammer on to 4th finger left hand. This can occur on any series of three notes on one string.



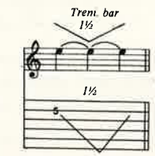
TREMOLO PICKING: The note is struck as rapidly and continuously as possible.



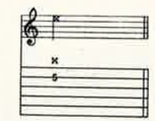
NATURAL HARMONIC: The fret hand lightly touches the string over a designated fret. Then it is struck. A chime-like sound is produced.



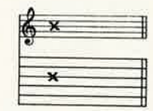
ARTIFICIAL HARMONIC: The fret hand fingers the indicated note normally. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



Pitch of a note or chord is dropped up to a minor 3rd (3 frets) using the tremolo bar.



MUTED NOTE: The note is muted by the picking hand lightly touching the string(s) just above the bridge.



MUFFLED STRINGS: A percussive sound produced by laying the fleshy part of the left hand across the strings and striking across them with the pick hand.

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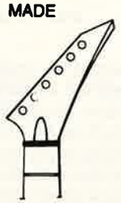

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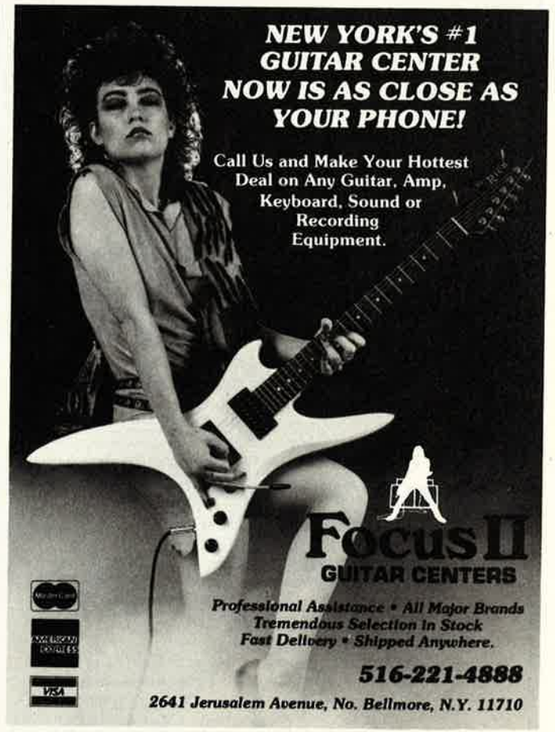
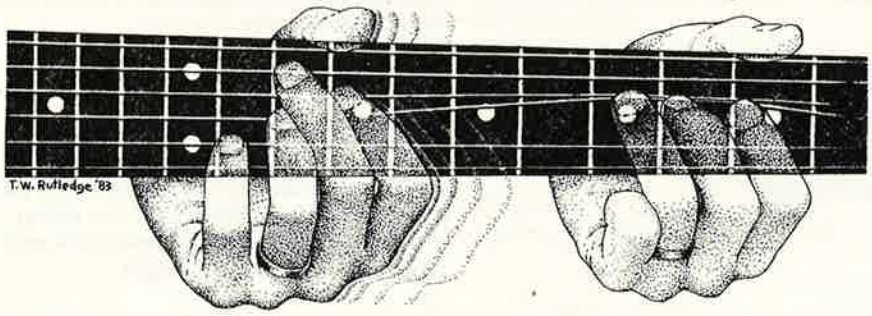


NOTE-FOR-NOTE GUITAR SOLOS



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Peter Seckel

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Kenn Chipkin

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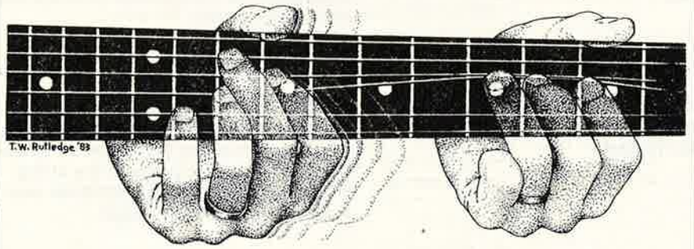

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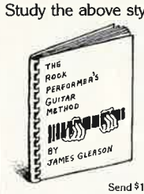

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Kenn Chipkin

YOU'VE GOT ANOTHER THING COMIN'

At the pickup to the first verse, accent the 4th, 5th and 6th strings of the F#(add4) chord so that the upper partials of the chord are only slightly audible. Later, at the second verse, you can really let these notes ring.

Riff B is a fill between vocal phrases on the verse. Use your thumb to play the F# on the low E 2nd fret. This will enable you to play the hammer-on on the last beat of the second bar. On this beat use your first finger to bar the A and D strings on the second fret, with the low string open. On the upbeat hammer on with the pinky and ring finger on the D and A strings respectively and use the thumb to hammer on the low E string from the E to F#.

For rhythm figure 4, strike the F#5 chord on the downbeat and count 1 and 2 and 3 and 4. Strike the D5 on the upbeat of the fourth count and sustain it through the following measure until the upbeat of the fourth count of that measure. Maintain this idea throughout the entire figure.

The solo opens on the 22nd fret bending up a whole step. If you only have 21 frets you must bend the note a step and a half. Either way this note must be bent and released a half step as indicated. At the second half of bar seven you will find the first of three long sixteenth note runs contained in the solo. Tricky and filled with ornamentations, these runs should be pulled apart note by note and practiced slowly until you can execute them in time and with feeling. The run at measure fifteen of the solo is a great example of the mileage you can get out of four or five notes.

Peter Seckel

WHEN YOU CLOSE YOUR EYES

The proceedings get under way as Brad Gillis weaves a smooth melodic statement over the opening chord structures. Notice the variety of phrasing approaches.

Note 1: Finger vibrato contrasted with vibrato-bar vibrato adds much depth to a simple melody with great sustain. Brad is a master of the vibrato bar phrasing. Notice also the use of artificial harmonics with vibrato bar diving.

Note 2: Brad's sound is warm and full with massive sustain from his "wide-open" Boogie amp set-up. The pedal-tone lick which climaxes the intro is reminiscent of Steve Lukather's melodic contours and is a balanced contrast to the first two simple scale phrases.

Note 3: The second verse utilizes a muted background guitar part. This is played very staccato with a clean tone and a bit of delay to add a doubled effect.

Note 4: Brad dives the open harmonic (high G) with the bar for a screaming portamento sound which is indicative of the sort of surprises one can expect within Night Ranger rhythm parts.

Note 5: The twin-guitar harmony features one guitar bending with "pull-back" on the vibrato bar and the other using a more basic slide to create an orchestrated sound.

Note 6: On the chorus refrain, Brad adds more color by joining a high accompaniment melody to the background, another example of adding just the right touch to a pop song without cluttering the arrangement.

Note 7: The intro is reprised as an interlude which sets up the guitar solo. Notice the further embellishments Brad adds to the melody; the vibrato bar dives and returns the sustained tone with an unbroken swoop which is still rhythmically precise.

Jeff Watson's solo is a model of melodic simplicity and conciseness again maintaining the overall character of the song. Be sure to observe all nuances in this section; specific bends, vibrato slides and legato ornaments all serve to decorate the basic guitar melody line, and are structurally significant to its development.

The lesson here is that good guitar need not always be flashy and overwhelming. It is often the subtlest, tastiest and understated musical moments which are most memorable.

Wolf Marshall

WARNING

THE FACTS!... DUST DESTROYS ELECTRONICS

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Future Sounds

THE ELECTRONIC PALETTE

THE ROCKMAN X100

by Elliott Randall

Let's take the old electronic Palette and paint a few scenarios: 1) You've always wanted to be in the Jimi Hendrix Experience as they recorded *Purple Haze;* 2) Your amp just quit, and all you are left with is your dad's stereo; 3) It's 2:30 in the morning; you've got a terrific idea for a new tune/riff; you don't dare plug into your powerful amp for fear that your upstairs neighbor will come running downstairs with a loaded .44 magnum. Well sorry, you're out of luck—unless, of course, you happen to own a ROCKMAN. ROCKMAN is an invention of "Boston" lead guitarist, and MIT graduate, Tom Scholz. It's a small 15 ounce amplifier which does many jobs. Below is a list of some of them:

1) As a private listening device: plug your guitar into one jack, your headphones into another, and you can sound like you are playing the Royal Albert Hall, or recording at AIR studios in London.

2) To augment the sound quality of your instrument, and to generally expand your capacity to create varied sounds at the flip of a switch. By using the ROCKMAN between your guitar and amp (or stereo, or recording console) you can take full advantage of the sound options available in the unit.

3) To practice playing with other musicians, records or tapes; the ROCKMAN is patched (in series) with other ROCKMEN, or a stereo system.

Essentially, what I like about the ROCKMAN is that it has in it's circuitry the sounds of four distinctly different amplifiers. You are given many tonal colorations, mix-and-match choices, and, since different songs suggest different moods, you can have any of them instantly available in your electronic repertoire.

These are the names of the four different tone settings, and brief descriptions of each: CLEAN 1—full bodied clarity with a touch of brightness. CLEAN 2—Very sharply focused at the high end of the guitar's frequency spectrum. It's a great setting for R & B rhythm guitar stuff (the old 2 and 4).EDGE—medium distortion, certainly a rock 'n roll sound, but not as heavy as DISTORTION, which sounds like a big stack of amps putting out full power. You can lessen the amount of distortion by backing off your guitar's volume control and not lose any highs.

Other features of the ROCKMAN are: VOLUME—three Preset volumes—ECHO/CHORUS—a choice of either stereo chorus, stereo echo, or both—a pair of headphone outputs (which also plug into a recording console); INSTRUMENT INPUT; and LOW LEVEL OUT/AUX IN. The latter is a dual function female ¼" jack which can receive input from a stereo system, or be used for output into your guitar amplifiers. On the back of the ROCKMAN is a small gain control. This changes the gain and compression ratio of the input signal (upper and lower limits of amplitude). For my guitar, I leave it set at about +4db.

Incidentally, I have discovered that when playing my guitar synthesizer, if I plug the direct output of the guitar into the ROCKMAN and mix it together with the synth output, I get a tremendous combination of complimentary tonalities.

When I reviewed the ROCKMAN for this magazine (June '84), I said: "...here is a great example of 'good things coming in small packages,'" and gave it a five out of five rating. I am even more enthusiastic about it today. I carry one in my gig bag all the time. It's great insurance that if you get stuck with inferior equipment, you won't make an inferior sound. ■

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THE ROCKMAN X100

by Elliott Randall

Let's take the old electronic Palette and paint a few scenarios: 1) You've always wanted to be in the Jimi Hendrix Experience as they recorded *Purple Haze;* 2) Your amp just quit, and all you are left with is your dad's stereo; 3) It's 2:30 in the morning; you've got a terrific idea for a new tune/riff; you don't dare plug into your powerful amp for fear that your upstairs neighbor will come running downstairs with a loaded .44 magnum. Well sorry, you're out of luck—unless, of course, you happen to own a ROCKMAN. ROCKMAN is an invention of "Boston" lead guitarist, and MIT graduate, Tom Scholz. It's a small 15 ounce amplifier which does many jobs. Below is a list of some of them:

1) As a private listening device: plug your guitar into one jack, your headphones into another, and you can sound like you are playing the Royal Albert Hall, or recording at AIR studios in London.

2) To augment the sound quality of your instrument, and to generally expand your capacity to create varied sounds at the flip of a switch. By using the ROCKMAN between your guitar and amp (or stereo, or recording console) you can take full advantage of the sound options available in the unit.

3) To practice playing with other musicians, records or tapes; the ROCKMAN is patched (in series) with other ROCKMEN, or a stereo system.

Essentially, what I like about the ROCKMAN is that it has in it's circuitry the sounds of four distinctly different amplifiers. You are given many tonal colorations, mix-and-match choices, and, since different songs suggest different moods, you can have any of them instantly available in your electronic repertoire.

These are the names of the four different tone settings, and brief descriptions of each: CLEAN 1—full bodied clarity with a touch of brightness. CLEAN 2—Very sharply focused at the high end of the guitar's frequency spectrum. It's a great setting for R & B rhythm guitar stuff (the old 2 and 4).EDGE—medium distortion, certainly a rock 'n roll sound, but not as heavy as DISTORTION, which sounds like a big stack of amps putting out full power. You can lessen the amount of distortion by backing off your guitar's volume control and not lose any highs.

Other features of the ROCKMAN are: VOLUME—three Preset volumes—ECHO/CHORUS—a choice of either stereo chorus, stereo echo, or both—a pair of headphone outputs (which also plug into a recording console); INSTRUMENT INPUT; and LOW LEVEL OUT/AUX IN. The latter is a dual function female ¼" jack which can receive input from a stereo system, or be used for output into your guitar amplifiers. On the back of the ROCKMAN is a small gain control. This changes the gain and compression ratio of the input signal (upper and lower limits of amplitude). For my guitar, I leave it set at about +4db.

Incidentally, I have discovered that when playing my guitar synthesizer, if I plug the direct output of the guitar into the ROCKMAN and mix it together with the synth output, I get a tremendous combination of complimentary tonalities.

When I reviewed the ROCKMAN for this magazine (June '84), I said: ". . .here is a great example of 'good things coming in small packages,' " and gave it a five out of five rating. I am even more enthusiastic about it today. I carry one in my gig bag all the time. It's great insurance that if you get stuck with inferior equipment, you won't make an inferior sound. ■

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***The "Off-The-Record" Series** has been developed at Columbia Pictures Publications for the guitarist who wants arrangements that are true to the original recording in every detail. Each intro, fill, riff and lick is given, as well as complete and accurate chords. Many of the solos have been transcribed note for note.(Extended solos have been edited to a reasonable length.) Every selection has been written in traditional notation and tablature, for those who don't read music. In addition, each song includes a lyric and chord page for quick reference after the song has been learned.*

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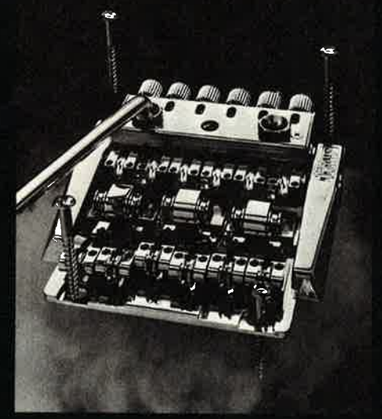
WASHBURN...KULICK...MEATLOAF
3 out of 3 ain't bad



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Noted NYC session man and touring musician Bob Kulick is the type of professional who gets called on to get the job done. Whether it's in the studio, on-stage supporting the current Meat Loaf tour and record (BAD ATTITUDE), or writing and arranging, his skills are evident in everything he does. People expect a lot from Kulick and Kulick expects a lot from his guitar. That's why his choice is the Washburn "Panther" with a Wonderbar tremolo.

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Photos courtesy of Judas Priest Heavy Duty.

Photos courtesy of Judas Priest Heavy Duty.

PRIEST

VICTIMS OF CHANGES: By Steve Gett

Excerpted from the book, *Heavy Duty: The Official Biography of Judas Priest*

By Steve Gett, Copyright (c) 1984 by Cherry Lane Music Co., Inc. Used by permission.

On September 18th, 1970, K.K. Downing was in a state of total shock when he heard the news that Jimi Hendrix had been found dead in a London apartment after choking on his own vomit, following an apparent overdose of barbiturates.

"Hendrix was my idol," admits K.K., whose bedroom walls were adorned with pictures and posters of the legendary guitarist. "He was absolutely incredible and I don't think there'll ever be anyone else quite like him. I remember my mother telling me that he'd died, when I got home from work that evening, and at first I just couldn't believe her. I was completely devastated. It was one of those things that you had to hear from a dozen different people before it finally sank in."

At the time, K.K. was still learning the rudiments of guitar, but he hoped that someday he might make a name for himself as a musician. Another local lad who shared the same dream was budding bassist Ian Hill, and although he and K.K. had grown up on the same West Bromwich housing estate and had attended the same schools, it wasn't until they discovered that they shared a similar interest in music that they began to develop a close friendship.

Curiously enough, this realization occurred shortly after Hendrix's death. According to Ian: "We just bumped into each other one day and started talking about music. We found out that we were both into Cream, Hendrix and John Mayall, so we decided to get our own group together."

Recruiting old schoolmate John Ellis on drums, the two teenagers formed a 'progressive blues' trio and started living out their fantasies at Holy Joe's, an old Church of England school, which had been converted into a rehearsal complex.

"It was a very famous place," reveals K.K., "and it would cost about five shillings (40 cents) to rent one of the old schoolrooms for the day. Everyone in the Midlands would use it, because there was nowhere else you could go and rehearse, turn up the volume as loud as you wanted and blast out."

K.K. and Ian spent the next six months rehearsing on a regular basis at Holy Joe's, until one day a local singer named Alan Atkins saw them and asked if he could join the band. "Alan was a pretty experienced musician," claims K.K., "and apart from being a vocalist he was also quite a good drummer, guitarist and songwriter. We were over the moon that he was impressed by our playing and so we agreed to have him in the group. He had actually been in a band called Judas Priest, but they were only together for a few months because one of the guitarists committed suicide. In fact, I auditioned when he died, but I didn't get the job. I'd only played through an amplifier about five or six times (chuckles). I suppose I was a little bit ambitious back then!"

The original Judas Priest had disbanded by the time Atkins approached K.K. and Ian, but the blond guitarist had always liked the name and so he suggested they use it. The singer contacted the members of his old group to see if they minded the name being used and fortunately there were no objections. Over the next few weeks, the new line-up began to assemble a fresh set and on March 16th, 1971, they played their first concert, at St. John's Hall in Essington.

"There were probably only about 60 or 70 people there, but I do remember seeing a lot of hot pants and knee-high boots!" laughs K.K. "We got paid six pounds (nine dollars) and went down pretty well considering it was our first gig together."

Right from the outset, the band endeavored to write all their own material. If they ever performed cover tunes they generally opted for songs by obscure bands, which they could interpret in their own manner. As K.K. maintains: "We were pretty adventurous and we tried to steer away from basic twelve-bar stuff, because we were more into progressive rock. On the rare occasions that we did anything slightly close to a twelve-bar, we'd try and alter it dramatically by putting in some unusual changes. Most of the other bands around were sticking to the same basic stuff."

After the Essington gig, Priest managed to get steady bookings on the local club circuit, but their cash flow was limited since it was impossible for them to keep up regular day jobs. Drummer John Ellis was the only band member who hadn't given up his job, but by October 1971 the increasing number of gigs was placing too much pressure on him and he decided to leave the group. He was then temporarily replaced by Alan "Skip" Moore, who stayed until the end of the year.

Black drummer Chris "Congo" Campbell soon took over, and in 1972 the band started to move out of their local area, playing in further afield places like Liverpool, Manchester and eventually London. Naturally, they had been very excited at the prospect of playing in the capital, but as K.K. reflects: "Our first London gig was absolutely terrible. It was in a shed at the back of a pub somewhere and we were all well disillusioned. Coming from the Midlands, we obviously thought that getting to play in London would be the first stepping stone to success, but once we got there we realized straight away that wasn't the case."

In spite of this disappointment, the band continued to play wherever and whenever they could, but they were barely making enough money to cover their travel expenses. The grim cash flow situation was soon to precipitate the departures of both Alan Atkins and Chris Campbell.

K.K. and Ian had obviously been sorry to see the band break up after such a short time, but they were determined not to give up. It wasn't long before fate dealt them a good hand. At that juncture, the bassist was courting Sue Halford, a good friend of K.K.'s longtime girlfriend Carol Hiles, and she suggested that her brother Rob might be a good vocalist for Priest.

"One night, Sue told me that the job was up for grabs and asked if I might be interested," says Rob. "So I went over to K.K. and Ian's place, which was an apartment just outside Birmingham, and I sat in the bedroom with them for a couple of hours, talking about music and different things. Since they were also checking out drummers, I suggested bringing in John Hinch, who had been in my previous band, Hiroshima. All four of us then went up to Holy Joe's for an all-night rehearsal and everything just seemed to click. They liked my voice and John's drumming and told us that the jobs were ours if we wanted them. Funnily enough, although he didn't tell me until later, one of the reasons K.K. had wanted to try me out in the band was because when we'd first met I started singing along to the radio doing harmonies, which he'd never heard before."

"That's right," the guitarist affirms. "I heard him sing along to a Doris Day record, of all things, and thought it was pretty impressive. Plus I found out he could play mouth organ, which was quite fashionable for rock bands in those days."

With Rob fronting the group, Judas Priest were soon working again and they subsequently spent the best part of 1973 playing in clubs up and down Britain.

"It was the classic story," muses Rob, "with everybody piling into the back of a transit van and then driving up to Nottingham or somewhere, loading all the gear out, setting it up, playing the gig and then grabbing a bit of sleep on the way back. At the time, it was a cross-section of being a great deal of fun and getting a lot of personal pleasure. But to be quite honest it was very much a dream that we might eventually make it."

Be that as it may, the band kept writing new songs, hoping that they might at least secure a recording deal and be able to make an album.

"K.K., Ian and I would jam at their apartment whenever we got the chance," states the singer. "We used to knock up tons of different ideas and make loads of cassettes. It was interesting because I think we were probably feeling our way as to how and what exactly Priest should be.

1974 kicked off with another series of British dates, after which Priest travelled abroad for the first time on a tour of Germany and Holland, which lasted from February 19th until March 4th. However, their debut European jaunt was no pleasure ride, since it took place in the middle of an icy winter. "I've still got some very vivid memories of that tour," chuckles Rob, "like travelling in the back of a Mercedes van and cleaning our teeth in the snow! Sleeping in the van was totally horrific, but we had to do it in order to save what little money there was. There were a lot of crazy incidents, including the time we got stuck in Stuttgart, with the temperature at minus 28 degrees and the diesel freezing!"

Upon their return to Britain, there ensued another two weeks of club dates, but by the end of the month the band had set off for Norway. It was during those Scandanavian concerts, which ran from March 25th to April 7th, that Priest were informed that they had landed a U.K. recording deal with the relatively small Gull label.

"Gull had been down to see us at the Marquee club in London and although they probably didn't like our music, I think they were interested because of the tremendous reaction we got from the audience. Even though it turned out to be a pretty awful deal, we were glad to get signed because it meant that we'd be able to make our first album."

However, before Priest entered the recording studios, Gull Records more or less insisted that they add another guitarist, and consequently Glenn Tipton arrived on the scene. "The guy who ran the label reckoned that K.K. should try working with another player because he felt that there were lots of bands around who had just one guitarist," explains Glenn. "The general feeling was that they wanted to try and get Priest to break away from the standard four-piece rock format.

"At the time I was still in the Flying Hat Band, but the group had practically come to a stand-still. Basically we had management problems and no money. So K.K. came over one day and asked me if I'd be interested in joining Priest. He'd seen me play quite a few times and initially I think I accepted his offer because there wasn't very much else happening. It wasn't until we actually started working together that I realized how good a move it was."

HEAVY DUTY

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K.K and Glenn's dual guitar attack has of course become an integral part of Judas Priest's sound and as the latter opines: "We were definitely one of the first heavy metal bands to have two lead guitarists. A lot of bands seem to have copied the idea since then, but in those days it was quite innovative."

If the truth be known, K.K. initially had mixed feelings about the addition of another member because "we thought it was just another mouth to feed and that was pretty tough at the time." However, once Glenn had been with Judas Priest for a couple of weeks, the two guitar players had struck up a close working relationship, which added greater dimension to the group's songwriting capabilities. There followed a brief series of U.K. dates, in order to give Glenn a chance to work with the rest of the band members before they started working in the studios.

Priest spent just three weeks making their debut album, but as Rob reflects: "Obviously if we'd known then what we do today, it would have come out a lot better. These days, musicians tend to be far more aware and they know more about studios and recording techniques. Back then, though, we were still branching out and were very naive. Since it was our first record and we were working with Rodger Bain, who had done the early Black Sabbath stuff and was the so called 'heavy metal producer' at the time, we were all very intimidated and almost afraid to open our mouths."

The **Rocka Rolla** Lp was released in Britain on September 6th, 1974, but, alas, the band was totally dissatisfied with the finished product. "It sounded awful," Ian declares bluntly. "Although the material we were doing wasn't bad, it turned out to be a terrible recording."

Not surprisingly, the Lp hardly took the world by storm when it hit the streets. However, not to be deterred, Priest kept plugging away touring, even though they received absolutely no help whatsoever from the record company.

"We managed to keep gigging basically through the reputation that the band had built up in the past. We found that the only good thing about having an album was that it meant people took you a bit more seriously and that gigs were slightly easier to come by."

During the first quarter of 1975, Priest toured Holland and Scandanavia, after which they spent several months working in Britain. Frequent appearances at London's Marquee club led to a slot at the prestigious Reading festival in August, which K.K. describes as being "a great turnaround in the band's career."

According to Rob: "It was the first major event that brought us to the attention of the world's press and it allowed us to show people that we were definitely worth watching for the future. It was a great showcase gig and was particularly useful to us in terms of people going back to places like Japan and America and talking about the band."

Shortly after the Reading Festival John Hinch decided to leave. Former drummer Alan Moore was consequently re-enlisted and after spending a couple of months preparing new material Priest eventually went into London's Morgan studios in December to start recording their second album. **Sad Wings of Destiny** turned out to be a vast improvement on its predecessor and boasted a string of classic Priest cuts like *Victim of Changes*, *Tyrant*, *Genocide* and *Ripper*.

"I tend to look upon that as being the first proper Judas Priest album," remarks Glenn. "We were more in control of what was going on in the studio

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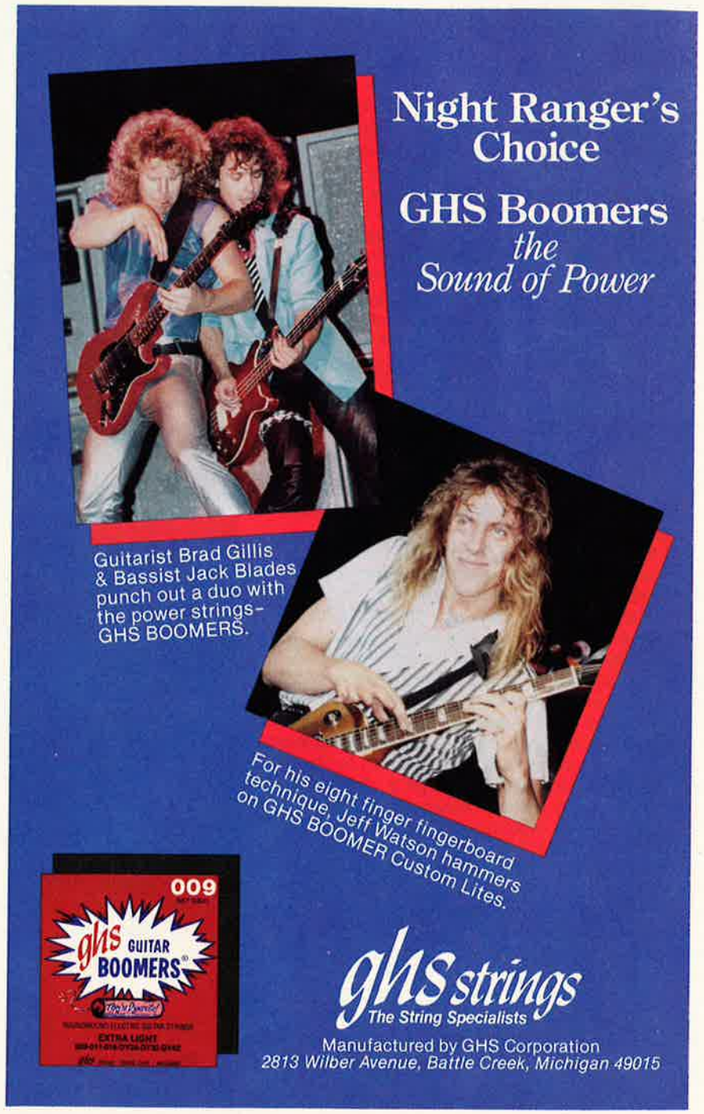


NIGHT

BRAD GILLIS

GUITAR: What do you consider to be your finest work with Night Ranger?

BRAD: *Sister Christian, Don't Tell Me You Love Me, Rock in America.* I wanted to see *Touch of Madness* as an FM rocker, but it never happened. The same with the song *Night Ranger.* On the new album, the title track is a killer. Solowise my personal highlight on **Seven Wishes** comes on the song *I Need a Woman.* I start the solo with a two note harmonic bar pull up. It begins at the bottom, with the bar all the way down. Then I pull it up real high to where both notes end up harmonizing together with a weird 7th type chord on top. Another new sound on this record is made by a slow finger vibrato that rises to pitch by using the bar.

GUITAR: Is it easy for the bar to become a crutch?

BRAD: I'll admit that it is for me. The only way to get around it is to come up with things that are exciting and people will get off on.

GUITAR: Do you do a lot of woodshedding before you spotlight a new idea?

BRAD: Oh yeah, I'll sit in a room and come up with all these ideas. Things I like I'll remember and try them out with my side band, the Alameda All Stars. I play with these guys around town and that's pretty much where I bring all my ideas out in the open. I sing lead and Dan Chauncey, the guitar player for Billy Satellite, plays with me. Dan and I trade off vocals and he's a great feel blues type player. He has a great stereo chorus effect through Boogies and a Stratocaster. That's where my sound pretty much came from, his rig. We do 80% cover tunes, like Mink Deville's *Cadillac Walk* or *Sweet Emotions* by Aerosmith, Tom Petty's *I Need to Know.* We jam or yell out a key and go. It's hilarious, and we have such a good time doing it. Kelly Keagy used to play drums with us, too. We've had about 10 to 12 musicians that we use and call the Alameda All Stars. It's still my experimental lab and my release. It's necessary because I get to jam, no holds barred. I go out there and wail. It keeps me sane.

GUITAR: Both you and Jeff like to have time to rethink your solos for recording. Do you end up with entire passes or punched in parts?

BRAD: I try to go for the whole solo, but it's happened both ways. I don't like piecing together guitar solos because you lose the continuity of one good pass, like in *Sister Christian.* That was one good solo. I couldn't possibly punch in on that and maintain the same feel. The volume was so extraordinarily loud. I had feedback coming through the console room.

GUITAR: Do you usually record solos at concert volumes?

BRAD: Concert volume is usually about 2½ on my Mesa Boogie. The volume I use on solos in the big live room in the back is cranked between 4 and 7, depending on what I'm doing. The amps are in the big room, but I'm always in the control room. In fact, that's how I get a lot of my sustain. I go from the speaker output, through the microphones, through the monitor system, back through my pickups and amplifier.

GUITAR: Will you set yourself up with chords you like to solo over?

BRAD: Yeah, I set myself up. I set the rhythm part up to complement the solo.

GUITAR: Are you likely to keep the chords simple so you can stretch further with your lines?

BRAD: Yes, or if I do stretch the rhythm I make sure the solo I have planned will complement it. I'm lucky enough to have that advantage in the studio. Since I'm doing most of the rhythm parts, when I know a song is going to be my solo I can set it up in my head so the rhythm either complements or follows the solo.

Glen La Ferman

GUITAR: Does Jeff consult you for what he likes in a rhythm part during his solos?

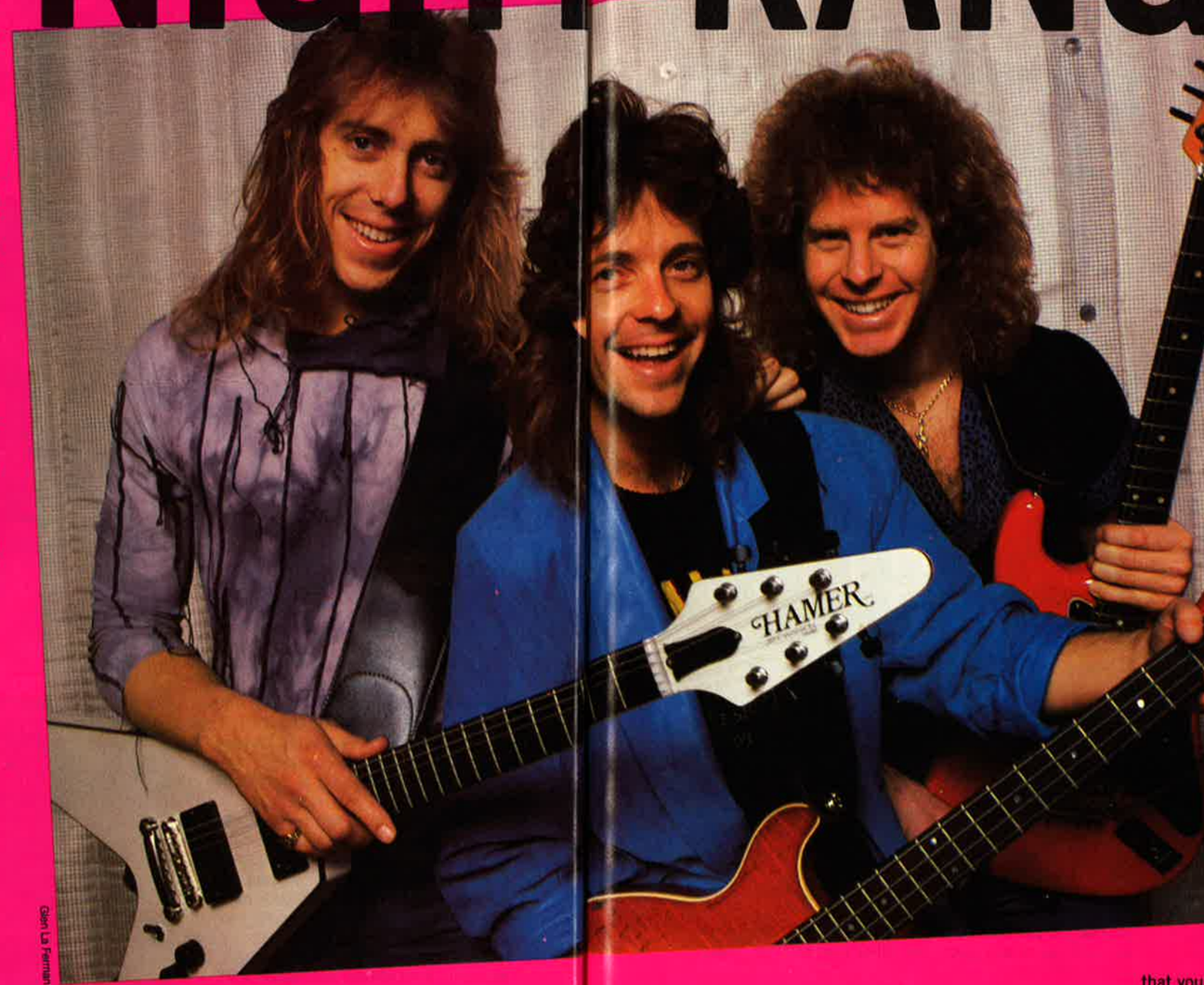
BRAD: Jeff has pretty much the same perspective I do. If it's a ballad you can use more chords; if it's a rocker, keep it simple. Jeff is just full of fire; he just wants to burn. Sometimes it's hard to tame the guy down. That's what our production team of Pat Glasser and John Van Nest are good at. They tame his fire when it needs to be tamed. We try not to record the uptempo tunes first. We want to make sure the drum sound has settled in by the time we get to those. But when we do, it's non-stop excitement for everybody.

NIGHT RANGER'S GILLIS & WATSON

by John Stix

The last 12 months have been good ones for West Coast rockers. On the musical spectrum bands like Huey Lewis and the News proved to the world that the old R&B feel is alive and well, while Night Ranger showed us that you can mix guitar heroics with melody and still give birth to hits. *Sister Christian*, among the finer pop ballads of the year, also contained one of its best guitar solos. The tremolo bar gymnastics of Brad Gillis place him high on the list of influential guitar players on any coast, alongside Night Ranger partner, Jeff Watson, who has helped redefine the limits of the guitar with his own eight finger left and right hand tapping style.

While they were fresh from laying down solo tracks on their third album, **Seven Wishes**, GUITAR sat down with Brad and Jeff separately to talk about their personal conceptions of style.



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BRAD: Yes, or if I do stretch the rhythm I make sure the solo I have planned will complement it. I'm lucky enough to have that advantage in the studio. Since I'm doing most of the rhythm parts, when I know a song is going to be my solo I can set it up in my head so the rhythm either complements or follows the solo.

GUITAR: Does Jeff consult you for what he likes in a rhythm part during his solos?

BRAD: Jeff has pretty much the same perspective I do. If it's a ballad you can use more chords; if it's a rocker, keep it simple. Jeff is just full of fire; he just wants to burn. Sometimes it's hard to tame the guy down. That's what our production team of Pat Glasser and John Van Nest are good at. They tame his fire when it needs to be tamed. We try not to record the uptempo tunes first. We want to make sure the drum sound has settled in by the time we get to those. But when we do, it's non-stop excitement for everybody.

GUITAR: How has your relationship with Jeff changed over the years?

BRAD: We're best of friends. We play together and have a good time. When we work together we have a healthy competition between us. We both bicker once in a while when one of us wants a certain solo in a song. But when we play live, he has his parts and I have mine and we have a great time on stage. We got kind of thrown together, forced together. Luckily we got to be good friends. We go out and party together.

GUITAR: So it's just as important that you get along as friends?

BRAD: Definitely. You've got to have that. If you don't have that you lose touch with the other person. You end up recording separately. We've been lucky with our relationship. We just had to bear down and move to the next level on **Seven Wishes**, especially on the guitar harmony things we came up with.

GUITAR: How do you go about recording your harmony lines?

BRAD: Jeff and I both sit down in a room with a cassette of a dry track, no vocals or drums in the mix. That's how we work on it. One of us will lay it down first and the other will lay the harmony line down on top of it.

GUITAR: You're known as a lead guitarist. Do you feel just as accomplished as a rhythm player?

BRAD: As far as knowledge of obscure chords, I'm not. I get

out there to a point. I never read music, but I know chord charts. Then again, I've been playing 19 years and I didn't start playing lead guitar until after almost 9 years. I'm accomplished on the rhythm side. Plus I played in Rubicon, which put me in a whole different area (funk/rock) and I learned a lot about feel and rhythmic chops.

GUITAR: Between Jeff, yourself and "Fitz" on the keys, do you have to watch out so your chord voicings don't mask each other?

BRAD: Oh yes, "Fitz" will usually be the one to tackle that problem. In rehearsal he would voice out a chord to where I play it one way and Jeff will do a different inversion or an octave higher. If it gets too confused "Fitz" will double the same part as me and fatten it up. That worked well for songs like *Penny* and *Touch of Madness*.

GUITAR: I understand you recently got involved with the Fernandes company?

BRAD: They made a copy of my red Strat and it was fairly good, but there were neck problems. They went out of their way to go back to the factory in Japan and take the specs off my neck and make a new neck set up exactly how I wanted it. They offered me an endorsement deal and I went for it. When I was in Japan after finishing off **Seven Wishes**, I went to their factory. These people are into me and I like the feeling of knowing that they will bend over backwards to help me out. I feel I have a company behind me that I can be innovative with.

GUITAR: Did you use the Fernandes guitar on **Seven Wishes**?

BRAD: No, because right now nothing feels more like home to me than my red Strat. The tremolo action on it is better than any tremolo I've ever seen. It's been worked in for years. That's one thing about the new Floyd Roses they put on the Fernandes. They have to be broken in. The bars have to be worked in. You'll notice a lot of creaks and spring noise on a new system, and it's not exactly set up right. It won't bend or pull as far as you want it to. It's not as settled. When you lock it down it will take it back out of tune. My red guitar has the original Floyd that he was making in his garage. It's so smooth and it works so well that I'm spoiled. I just have to spend more time with the Fernandes guitars.

GUITAR: What pickups did you use for the album?

BRAD: I'm going through a pickup phase right now. I used P.J. Marks pickups on the Strat for recording. They don't feed back at high volumes, and I really like that. DiMarzio sent me a bunch of pickups that I tried out in the studio. Fernandes is trying to design their own pickups. Right now I haven't committed myself to anybody as far as an endorsement. I just used what was working for me in the studio, which was the P.J. Marks, the DiMarzios and the Seymour Duncan J.B. Model.

GUITAR: Did you use the Boogie Simul-Class on the record?

BRAD: I used the new Simul-Class 2 model for the rhythm tracks. It's not the heavy metal model. I tried that model out for the leads. I use Boogie bottoms, the Ram cabinets I use on stage and a new Marshall bottom with 30 watt Celestions. My effects still include the Lexicon PCM 41 and the ADA Stereo Delay.

GUITAR: It's interesting to note that **Midnight Madness** was going down the charts when *Sister Christian* brought it back up.

BRAD: I never thought that album would be over. We released *Rock in America* first, just so we could put out another rocker like *Don't Tell Me You Love Me*. The plan was to save it in the can. We had that song before the first album was released and decided to save it for the second. But we knew it was going to be a hit.

GUITAR: If you knew it was a hit, why would you save it for the second album?

BRAD: We didn't want to come out as a ballad band. We wanted to come out as a good rock 'n' roll band, to establish ourselves with two guitarists. So when we did come out with a second album and a song like *Sister Christian,* people would know our diversity and wouldn't think of us as a ballad type Air Supply band, but as an established rock band that can play good ballads. We were trying to choose our audience very carefully. We didn't want a heavy metal crowd, but we also didn't want a light Journey crowd. We wanted to come out with a flash, so we decided to hold off on *Sister Christian.*

GUITAR: What did a hit single do for the band's spirits?

BRAD: It made us a little more secure about our futures, knowing that it was possible to have a hit album. We weren't Night Rider anymore! The second album established a format that we used on **Seven Wishes**. It's a couple of rockers, a couple of ballads, a few AOR heavies and the rest is mainstream rock. Having a hit gave us a lot more clout to do what we wanted to do. Now we're not under any pressure from the record company because **Midnight Madness** sold close to two million. It's amazing how things go smoothly when you make people money. It's no longer a struggle for survival, it's more like a struggle for clout and independence.

GUITAR: You mentioned before (**GUITAR** June '84) that the solos for **Midnight Madness** were rushed. What happened?

Matt Lis/Pix Int'l

BRAD: When we changed labels from Boardwalk to MCA, they had a deadline to release the album, so we had to rush it. Plus, we were one song short and had to cut a new tune. That cut down the time for the solos, because we do them last. We didn't have enough time to come up with a part, put it on tape, put it away for a few days and bring it back off the shelf and relisten to it, to see if it was really happening. For **Seven Wishes** we only had two days more than **Madness**, because we had a Japanese tour to do.

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TINA WEYMOUTH

Having originally met Talking Heads members Chris Frantz (who she would later marry) and David Byrne at the Rhode Island School of Design, Tina Weymouth went from supportive friend to supportive bass player in their band. Polishing her natural ability with self-taught techniques, Tina learned to contribute just the right amount of bottom with her popping bass lines and folk-style finger picking method. Yet Tina will be the first to admit that being one of the few female bassists has not been without its share of mental and physical strains and bruises. Tina shares with GUITAR her adventures on the roller coaster ride of success.

by Zev Katz

I wasn't really thinking about my future as a musician, but as a painter. I had come to New York with $60, seeking fortune, not fame, but I thought Chris and David were on to something interesting. They had a group in the art school we attended and though you wouldn't say they were real proficient musicians, they had original ideas and that's what attracted me to them. I was living with both of them and when they found it difficult to find other musicians to play with, I volunteered, because I thought I understood them conceptually, even if I didn't play an instrument. That's exactly why I started playing the bass. They needed one in the group. I started playing guitar and piano when I was 14 and when I was 18, I picked up the flute and started playing that. I hadn't touched the guitar in six years. It was like starting all over again, but I started very simply and leaned on Chris and David to kind of mold me.

Anyway, my parents had sent me $100 for my birthday and I put a deposit down on a Fender Precision bass. I had read about it and decided it was the bass to begin with. I bought an amp from Sam Ash and I bet is sounded awful, because David wasn't too enthused, but Chris kept saying, it's good to have some bottom. David gave me a rock 'n' roll lesson and taught me some chords and in one half hour taught me *Slipping and Sliding*, and a couple of Beatles tunes. Sometimes he would give me bass parts, but mostly I'd work with him and he'd guide me along, but I'd also guide him, and that was pleasant.

PROBLEMS

I had no idea how physically strong you had to be to play a bass. You really work up a sweat. It's not really an instrument for a woman, although I wouldn't discourage a woman from playing it. It does require the kind of shoulder strength that we just don't have.

Tuning the bass wasn't a big problem because I knew they were the four lower strings of a guitar. I knew what was happening with the fretboard. The problem was that we played things that were technically perfect within my limitations. I chose to do very simple things that I could do perfectly.

It also took me a long time to get comfortable on stage. I was always embarrassed and self-conscious, until I began to focus on trying to make the audience happy. I learned that from the black session people in our group. We all used to just stand still and be terrified of making any rock idol moves, but I don't think that fear exists anymore. Even though the shows were well-rehearsed musically, the choreography evolved naturally and there was always room for improvisation and spontaneity.

I did my one and only solo at CBGB's when we were a trio. David had broken three strings and the spotlight was on him, so while he was changing strings I did this little melodic thing right up the scale and came back down. That made David perk up.

TOUCHING BASSES

My blue bass was made by some upstate New York friends of Todd Rundgren and it's a Veillette-Citron. It's a good instrument for me because it's well balanced and has a fairly narrow neck, kind of like a Fender Jazz. It doesn't have quite the sound, but it's really convenient because I use the same strings that I use on my Hofner, which I really like. The Hofner is light and has a good sound, a lot of bottom. It was very uncomfortable for me to play at first because I virtually couldn't play it with my fingers. I had to use a pick because it was so narrow and the way that the strings are mounted on the bridge, if you pluck hard with your fingers, you're liable to pull them right off the bridge.

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I'm real interested in getting a Steinberger now. Chris and I have been invited to tour with the B52's and I've always wanted to play bass with them. I thought about getting a Steinberger for their sound. The Steinberger didn't sound good for the Talking Heads because it made the kick drum sound real mushy.

The strings I use on my basses are Dean Markley's. They tear up the fingers a little less. I use a lot of Vaseline when I'm playing with my fingers. I put it on so I don't pull on the strings too much. That was an old trick that another bass player told me about. You put the Vaseline behind your ear and every time you need a little more lubricant on your fingers, you reach up behind your ear.

THE BASICS

In the studio, anything goes. If you have some instrument or effect that you're excited about, then it's welcome. Our rule of thumb is if it sounds good, it makes it. If it doesn't sound good, no amount of technology is going to make it happen. We've been using the Prophet Fives, an Emulator, and an electric clavinet.

We get together and play and develop concepts as we go along. David will improvise a melody or sing right on top of it. Then we all sit around in the studio together and think of overdubs or people to come in and play. It's fun that way. It takes the pressure off us because we can ask these people to play, and feel confident enough to experiment. Then we use the parts that everyone feels good about. David and Jerry usually do the overdubs. Our job is actually a supportive one, after we've done the basic recording.

When we're rehearsing for a tour, we practice about ten hours a day for two months before the tour. Personally, I should spend more time practicing, but what I've been doing is taking that hour a day when I should be practicing and doing vocals instead. Self-discipline is so difficult. I was fascinated with Jaco Pastorius' discipline. I understand he'd get up in the morning, put on his clothes, and then he'd put his bass on. He'd walk around all day with it and he wouldn't plug it in or anything, but he'd always play it.

I learn from other instrumentalists, as well as from other bass players. Sometimes I learn more from other instruments because I'm jarred out of a rut in my sense of thinking. We're always listening to black music. If you're a rhythm player, you can't help it. Motown has always been an influence, especially Al Green and Marvin Gaye. Paul McCartney has also been an influence, as well as Busta Jones, the fellow who played with us on our 1980 tour. I just loved the way he nailed that one to the ground. His attitude was fantastic on stage. He was a real star player, which is great in a band, unless you're afraid of being in the limelight, because often times the bass player is not supposed to take that role.

The biggest thrill to come across my life was when we had the *Genius of Love* hit on the first Tom Tom Club record, because we had done the record purely for personal reasons, not ever anticipating the success it was going to have or the influence. I hear it even now. I hear the same tempos being used, the same kind of structures, yet being used in a unique and brilliant way. It's great to feel like part of something like that. ■

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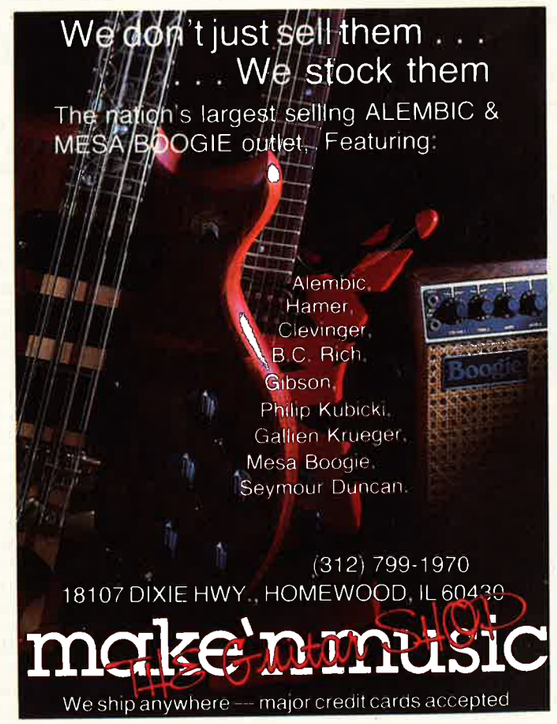

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THE ESSENTIAL CLAPTON

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RICH FUSCIA

By Chris Welch

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Matt Lis/Pix Int'l

THE ESSENTIAL CLAPTON

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He was born in Ripley, Surrey on March 30, 1945. He went to Ripley Primary School and St. Bede's Secondary Modern before enrolling at Kingston School of Art to study stained glass design. His parents gave him his first guitar at the age of 15, after he discovered a blues album by Big Bill Broonzy. But he found playing guitar harder than he thought and virtually gave up trying for two years. When he went to the art school he heard records owned by fellow students; the music of B.B. King, Muddy Waters, Chuck Berry, Robert Johnson and a favorite rocker, Buddy Holly. Eric was among those who didn't just want to play the records; he resurrected the old guitar and began practicing. The next obvious step was to join a band and he played with his friend Tom McGuinness (who later went on to fame with Manfred Mann) in his first group, the Roosters. It was 1963 and Eric was 18 years old.

When the Roosters broke up, Tom and Eric joined a band led by Liverpool singer Casey Jones, called the Engineers. But Eric had become a blues purist and Casey Jones was too much of a pop singer. He stayed only a couple of weeks. As he had devoted more and more time to music and less to stained glass, Eric was eventually expelled from the art college, but by now the guitar dominated his life. He taught himself to play by listening to Chuck Berry and Bo Diddley records and delved into the history of rock 'n' roll and its jazz, blues and gospel roots. For a while he played very much in a Chuck Berry vein before coming under the spell of the more melodic and sophisticated B.B. King and the Chicago blues players. Said Eric: "I knew after a while I had to develop my own style. I would do something I'd heard on record and then add something of my own. Gradually, more of my own stuff took over."

Eric learned how to bend strings to alter notes and develop a 'singing' quality. To facilitate this he used very light strings which meant that he broke at least two on each number. While he patiently restrung his guitar, audiences would begin a good-natured slow handclap—hence his nickname 'Slowhand.'

A fellow blues purist was guitarist Brian Jones, who sometimes played with Eric and Tom. He went off to form the Rolling Stones,who played a residency at the Richmond Crawdaddy Club. When the Stones outgrew the club and achieved pop fame, another local group, the Yardbirds, took their place and soon won their own fan following. The leader of the Yardbirds was frail singer Keith Relf, who had known Eric at art school, and once tentatively talked about forming a group with him.

In the first year or so with the Yardbirds, Eric enjoyed the fact he could make a living as a musician and be presented as their star soloist. His reputation spread even more rapidly as fans travelled miles to see the group at the early Richmond jazz festivals or to the Marquee Club in Soho. There the atmosphere was electric as the band developed their 'rave up' style with increasing tempos and block chords. Eric's rhythm guitar style was particularly effective on *Smokestack Lightning* and he soloed with burning power on *I Wish You Would*.

The Yardbirds grew increasingly popular but they wanted to move on from hard-core blues into experiments with songwriting and recording techniques. Eric never shared this boyish enthusiasm for the future Yardbirds. He felt they tied him down musically. They tried to rein in guitar solos, which became increasingly violent and provoked more excitement in the audience than Keith's harmonica, which generally dominated their recordings. It was odd that the band which became known as the nursery for some of the loudest, most extrovert guitarists, Clapton, Jeff Beck and Jimmy Page, should have been seen as a disciplinary force. But Eric would show just how much more he had to offer when he joined his next band.

The crunch came with a record called *For Your Love*, which featured bongos and a harpsichord. Eric hated it, and quit just before the record was released in March, 1965. He was invited by John Mayall to join the Bluesbreakers, who specialized in the kind of pure blues the Yardbirds had apparently abandoned. But Eric stayed for only a short time.

His second stint with the Bluesbreakers ran from November, 1965 through June, 1966. During this period hero worship grew to the extent that fans began to call him 'God' and there were cries of "Give God a solo" at gigs, while on city walls appeared the slogan 'Clapton is God.'

The album he produced with Mayall in 1966 is a fine reminder of this period. For many Clapton fans it still represents his best work. Eric's guitar seems to fly with an exultant glee, and a breezy confidence that is infectious and heart warming. In the days before so many blues phrases had been turned into unwelcome cliches by dozens of mediocre blues bands, there was the added thrill of hearing something that seemed so much more authentic and exciting than the gauche rock 'n' roll styles that prevailed. His guitar sang and expressed ideas in such a lyrical fashion it was not surprising he created an emotional response. There was an almost feminine appeal to the sound. In his hands a guitar was a woman, not a machine, an idea not far removed from B.B. King's concept of his trusty 'Lucille.'

Such cuts as *All Your Love*, *Hideaway* and *Steppin' Out* contained some of the finest guitar work of the era, passionate, imaginative and subtle.

On the blues club and pub scene of the period, with its huge traffic in groups, musicians soon got to know each other, and there was much coveting of different players. While band leaders desperately tried to keep a tight rein on their errant sidemen, the best of them were forever plotting escape and dangerous liaisons. Eric had replaced Roger Dean in the Bluesbreakers in May, 1965 and would leave in June, 1966. The band's lineup remained fairly stable during this time, with Hughie Flint on drums and John McVie on bass. But on some gigs there came a fiery Scots bass guitarist who could also sing and play harmonica with an expertise and passion that was awe inspiring. He had served in trad jazz bands before coming south to play with drummer Ginger Baker in the Graham Bond Organization. Eric sensed a kindred spirit. "From then on Jack was a natural first choice in any group I might dream about forming."

Eric's views on music were changing and he sensed that he couldn't stay recreating Chicago blues forever. He openly admitted, "I wanted to go further than the band was going. They were stuck with their thing."

Then Ginger Baker, who had been as depressed as Jack about the lack of success enjoyed by the pioneering Bond band, came up with a brilliant idea. He wanted to form a new group featuring himself, Jack Bruce and . . . Eric Clapton. They would be the cream of all the musicians on the scene. It was a proud title, but the Cream had softer, sweeter, more palatable connotations as well. The new band would aim for the commercial success that had eluded the Bluesbreakers and the Bond Organization, but it would still be a musical band, with its roots in the blues that had such a grip on the emotions of young audiences.

Jack and Ginger felt they could bury differences caused by a mutual sense of grievance and frustration. Clapton would be the even-tempered stabilizing influence.

Cream quickly grew out of the small English club circuit. After some memorable concerts at Brian Epstein's Saville Theatre in London, they went on to achieve huge success in America. They had hit albums, too, including **Fresh Cream**, **Disraeli Gears** and the live double set **Wheels of Fire**. Their music was in retrospect a peculiar hybrid of improvisation and songs, but they established the idea of instrumental superiority and laid the foundations for the heavy rock and heavy metal movements.

Cream was destined to have only a short life. Heavy touring took its toll and the musicians came under increasing strain. Eric did not enjoy his role as peace maker and found the others overpowering personalities on and off stage. This wasn't his dream band envisaged in the days with Mayall. His playing on stage began to deteriorate. Gone was the subtle magic of the blues. At one concert at the Saville he suspended his guitar from chains and let it sway about, clanging and feeding back. Cream played their last set at London's Royal Albert Hall on November 26, 1968, and released one more album, **Goodbye**, which included *Badge*, a Clapton composition co-written with a new friend, George Harrison.

Eric's next project was a band called Blind Faith. This would be another dream band that would go wrong. This time Eric had brought in one of his favorite musicians, Stevie Winwood, once the darling of the Spencer Davis group and then the mainstay of Traffic. On bass was Rick Grech from Family, while Ginger Baker was back again on drums, though it was rumored that Eric would have preferred to make a clean break from Ginger's style. He was looking for something more laid back and the ideological split was revealed when the band made their debut at a free concert in Hyde Park in June, 1969. The

music was nice, perfect for a summer's day, but it wasn't the battering riot the ex-Cream fans had come to expect. The album, **Blind Faith**, was much better however, and has grown in stature over the years. Eric contributed one of his finest songs, *Presence of the Lord*. His guitar howled with a vigor that was in a sense a last fling.

During the 1969 tour, Eric met up with another dissatisfied soul, John Lennon, who had set up the Plastic Ono Band. Eric had already established Beatle credentials by playing on the cut, *While My Guitar Gently Weeps* on their famed **White Album**. Now he sat in with the Plastic Ono Band and appeared on their **Live Peace in Toronto** album. While Blind Faith was on the road they were supported by American white soul act, Delaney & Bonnie. Eric claimed to like their down home approach in preference to the stale Cream frenzy that surrounded Blind Faith. They appeared on his first solo album, **Eric Clapton**, which was cut in Los Angeles and came out in August, 1970. Other guests included Leon Russell and Steve Stills. The music had the rough and ready boogie rock quality, typical of the early seventies feel which permeated the styles of the Rolling Stones, Rod Stewart and the Faces and Joe Cocker. A cut called Slunky typified this approach, messy and not entirely convincing.

On this album Eric showed how much he was developing as a vocalist. *After Midnight* and *Blues Power* pointed to the style he would pursue for the next decade. He wanted to play songs and lessen the guitar virtuoso image. At first he took this policy to such extremes it was counter productive and ultimately severely damaging.

At last he decided to form his own band, but with typical Clapton humor called it Derek and the Dominos. They made their debut at a benefit concert in London in June, a month before the release of the **Eric Clapton** album. The band included Bobby Whitlock, Carl Radle and Jim Gordon, all Americans. But the band's American tour wasn't too successful, and the record company had to rush around telling everyone that "Derek is Eric," to clear up any confusion. In the midst of all this the real Eric had recorded a masterwork that was virtually overlooked. In late 1970 he released the Dominos first studio album, **Layla and Other Assorted Love Songs**. The presence of Duane Allman on guitar helped lift the band and *Layla* itself, dedicated to George Harrison's wife Patti Boyd, was superb. The song was played endlessly at London's Speakeasy Club, a well-known musicians' haunt, but did not do so well outside. The commercial flop of *Layla*, the subsequent death of Duane Allman in a motorcycle accident in October, 1971, coming not long after the death of Jimi Hendrix, one of Eric's idols, in September, 1970, all induced a deep depression in Clapton.

On August 1, 1971, he played with George Harrison and Bob Dylan at the famed Concert for Bangla Desh in Madison Square Garden, New York. But Eric's appearances had begun to diminish and his own band eventually broke up. He made a comeback in front of the public at the Rainbow Theatre in North London. The event was recorded as **Eric Clapton's Rainbow Concert**. Eric appeared in a white suit and heavily bearded, accompanied by Pete Townshend and Ronnie Wood on guitars. Behind them were Steve Winwood, Jim Capaldi and Rick Grech.

Among his best albums of the seventies were **No Reason to Cry**, **There's One in Every Crowd**, **Backless** and the live set **E.C. Was Here**. Eric had grown up. He switched from Polydor to Warner Brothers, who distributed his best album in years, **Money and Cigarettes**, on the Duck label, in 1983. This contained another welcome hit single, *I've Got a Rock 'n' Roll Heart*. One of my favorite cuts was *Everybody Oughta Make a Change*, which seemed to sum up Eric's life. The album came in the year that he celebrated twenty years in the music business. Two decades had passed since he joined Casey Jones and the Engineers. It hardly seemed possible. Perhaps spurred by feelings of nostalgia he agreed to appear in a charity concert that year at the Royal Albert Hall in London. It was to raise money for research into a disease that had crippled one of his old friends, Ronnie Lane, once of the Small Faces and the Faces with Rod Stewart. Eric appeared in a lineup with his old sparring partners, Jeff Beck and Jimmy Page. Behind them was Stevie Winwood and many other friends. Eric played *Layla*, and its ringing chords and aching melody seemed a hymn for all the years of success, failures, agonies and delights.

With hindsight it would be easy to rewrite Eric's life and tell him where he went wrong. He should have recorded a solo album when he was with John Mayall in 1966, or with Stevie Winwood when they were at a peak of their powers. Cream should have spent more time rehearsing and writing and less on hard American touring. Blind Faith should have stayed home to work before going to America. But if he had done all these things, perhaps there would have been no *Layla*. He has had a lifetime of others trying to direct him. Now he stands alone, free of advice and influences, at last looking the world right in the eye. ■

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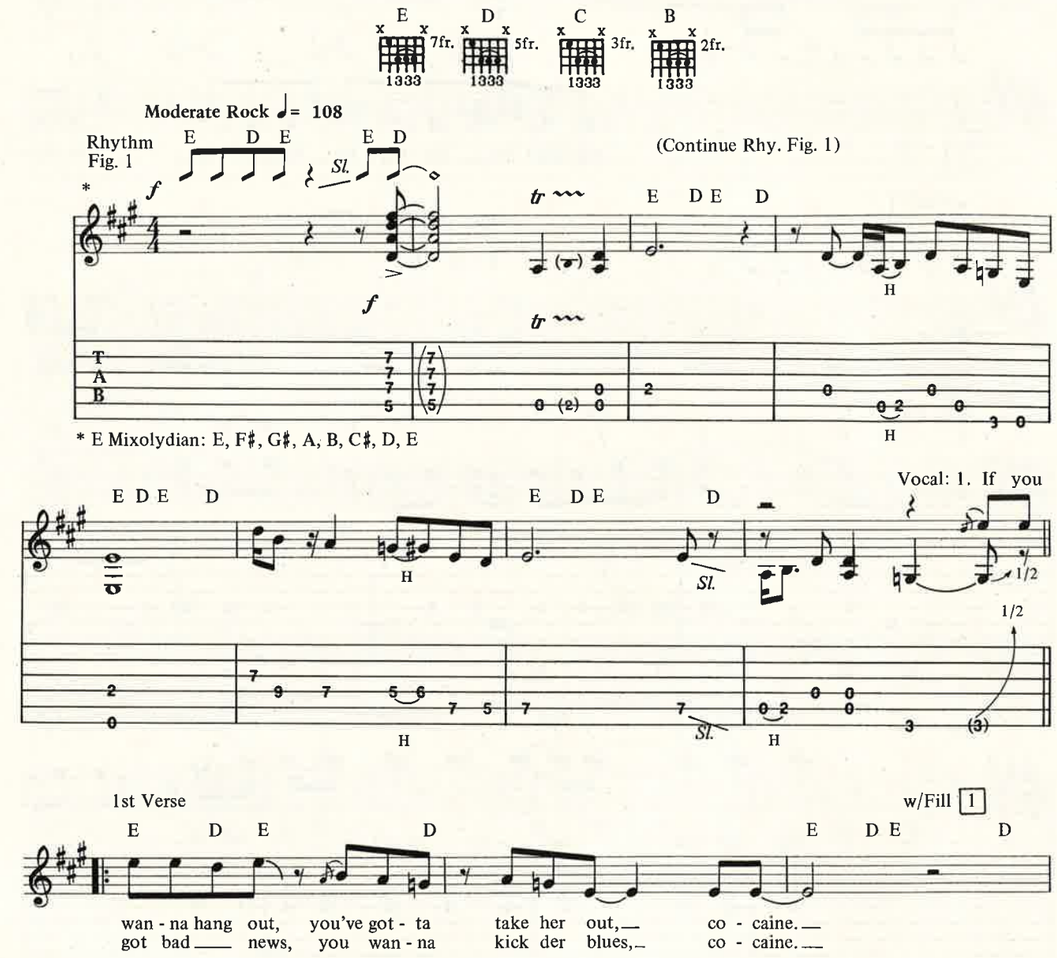
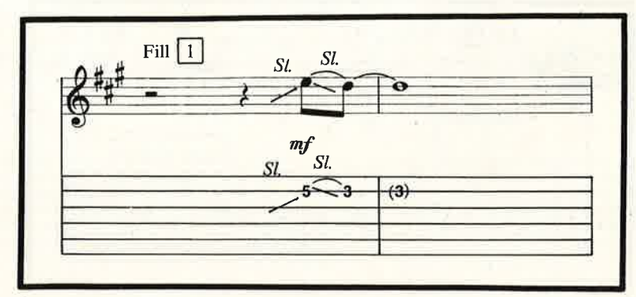
Tablature Explanation See Page 46

COCAINE

As recorded by Eric Clapton
(From the album SLOWHAND/RSO 1-3030)

Words and Music by John J. Cale





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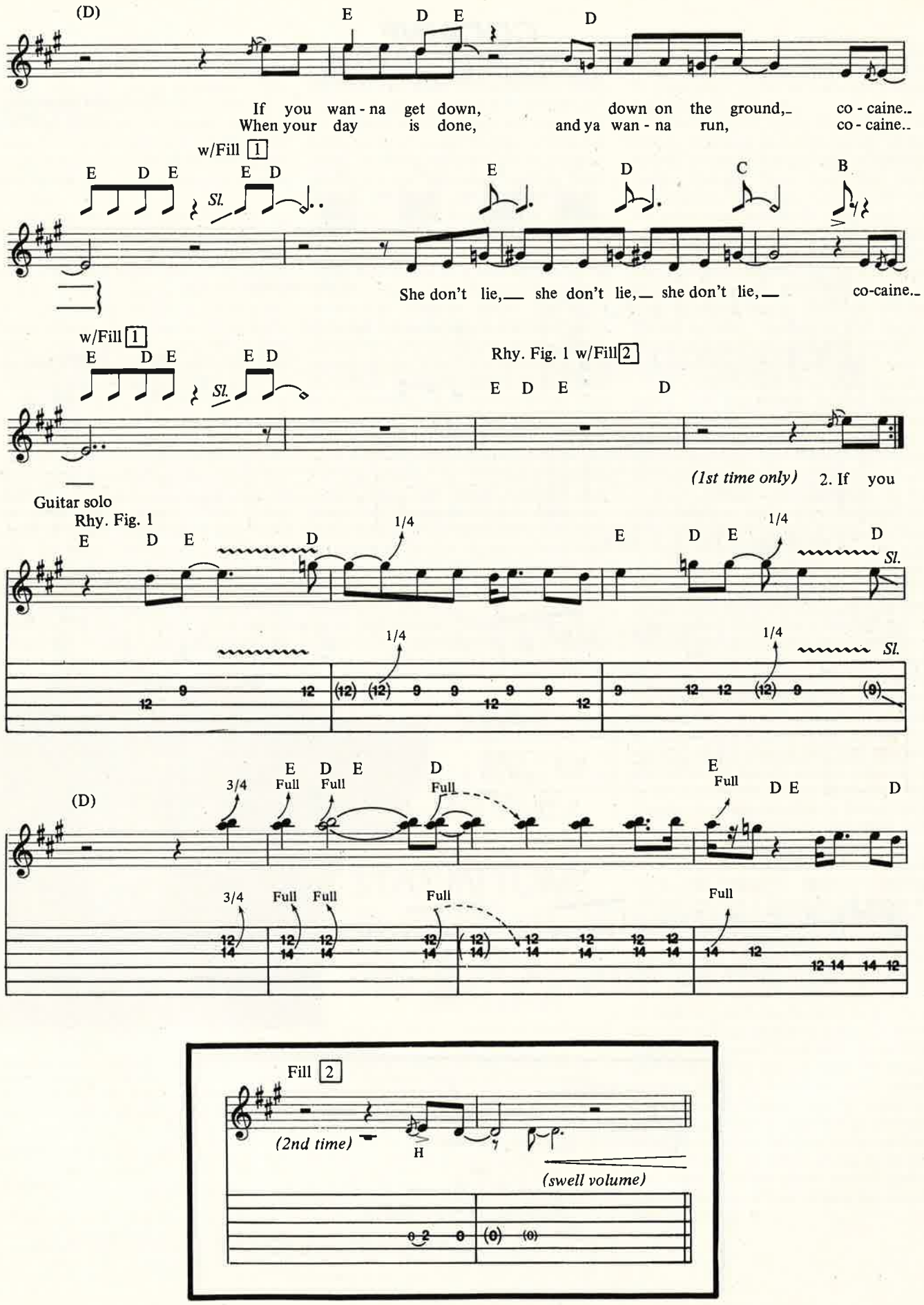
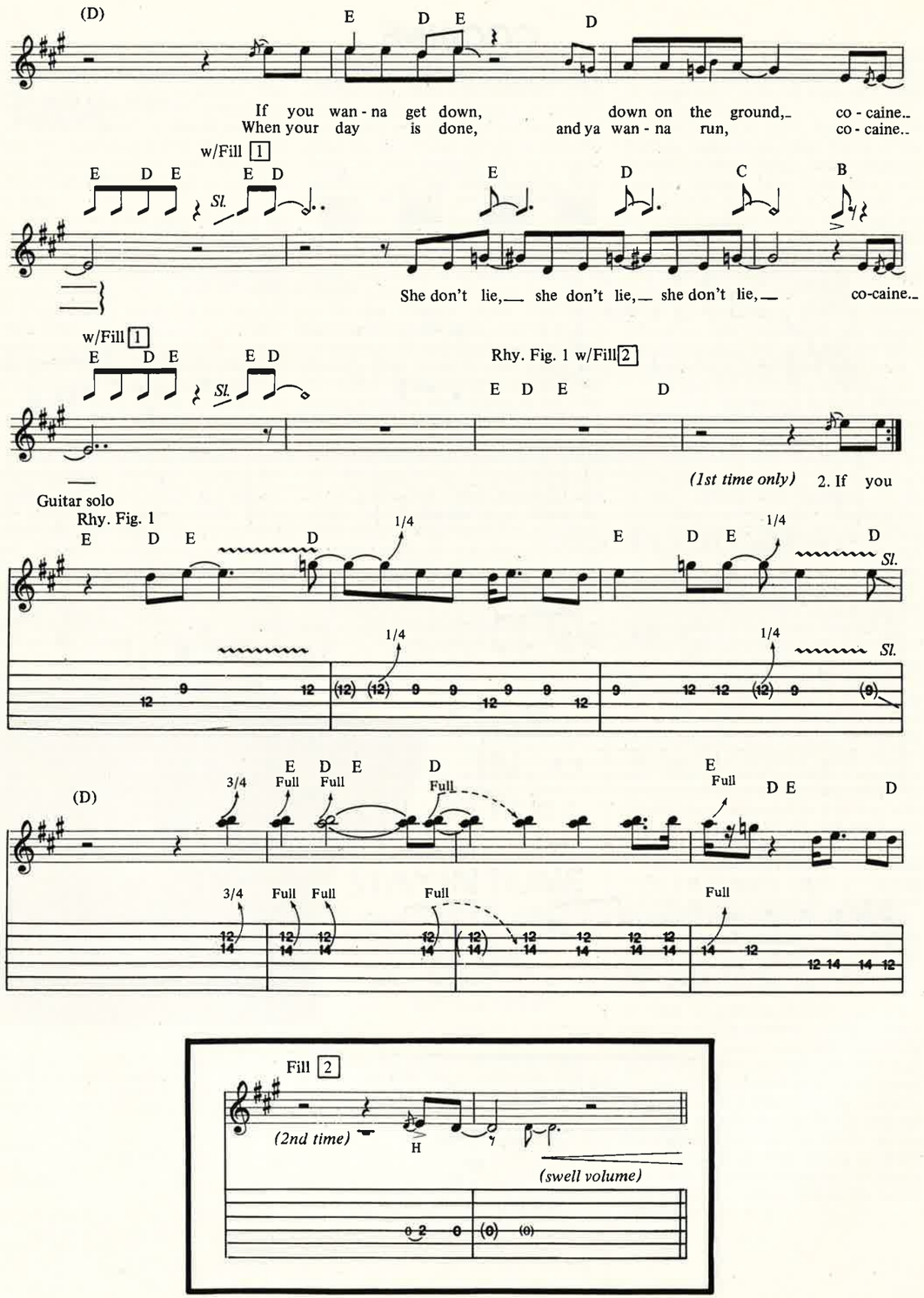
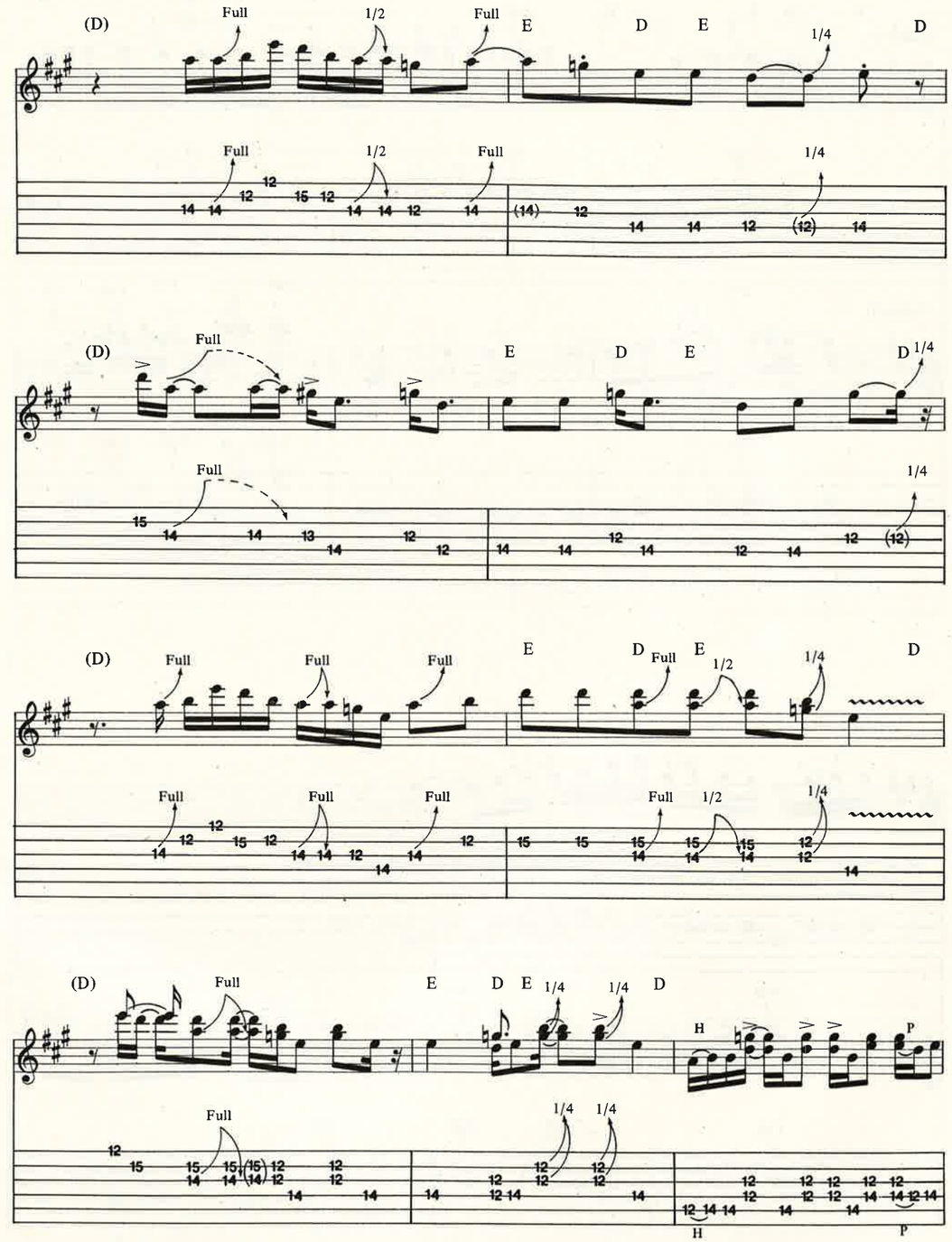
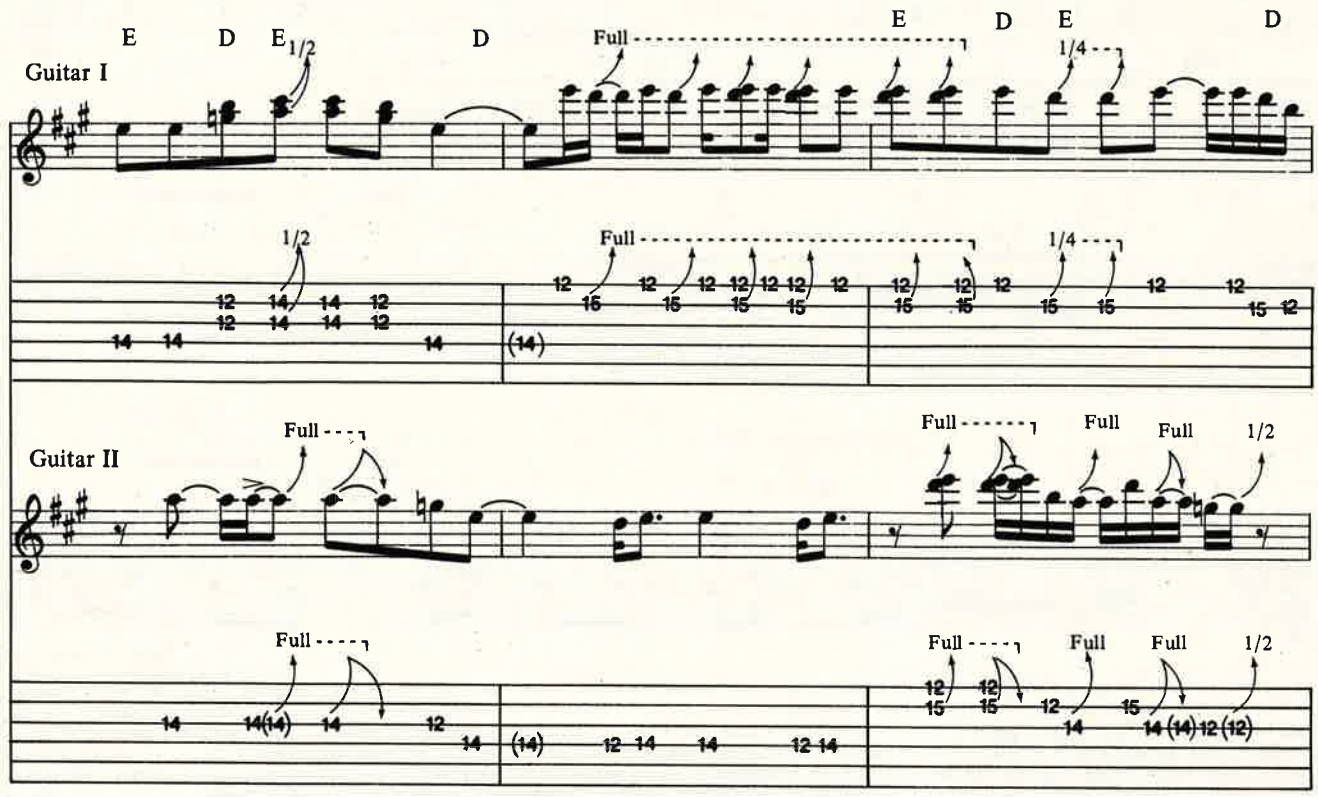
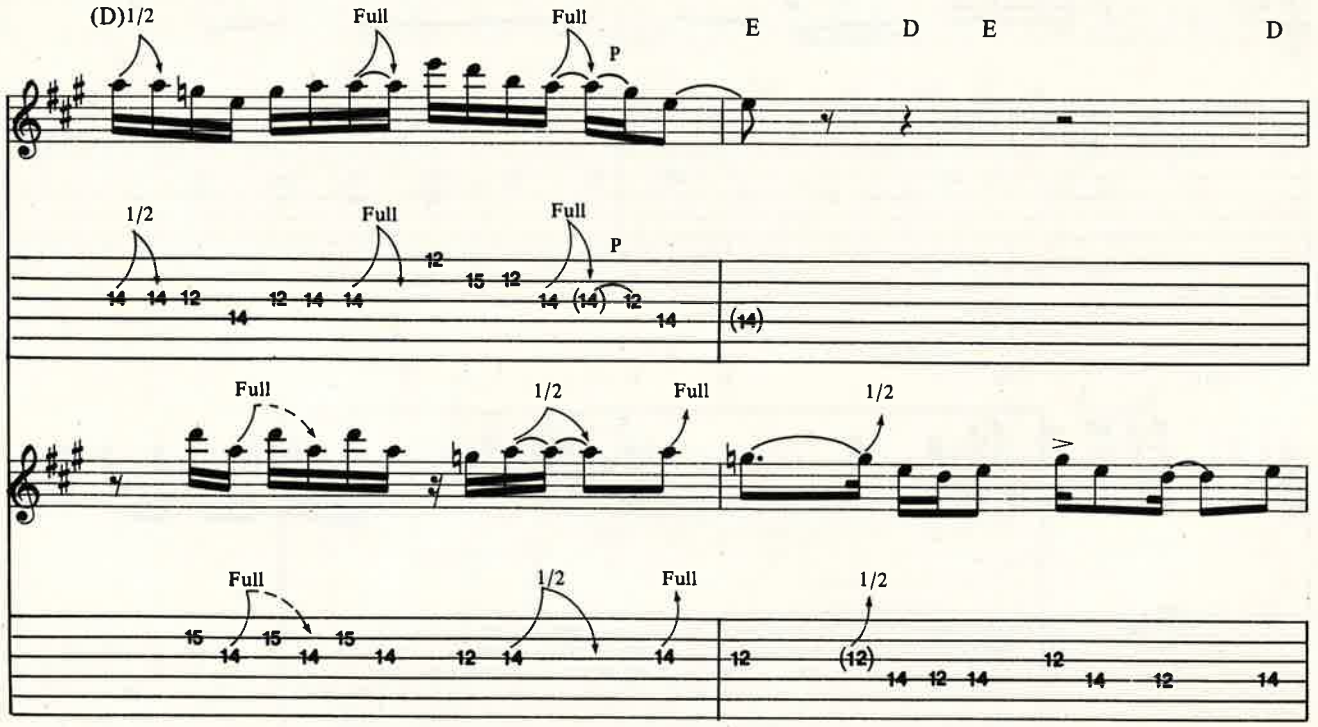

(D)
E D E D
If you wan - na get down, down on the ground,_ co - caine..
When your day is done, and ya wan - na run, co - caine..
w/Fill 1
E D E E D
Sl.
E D C B
She don't lie,__ she don't lie,__ she don't lie,__ co-caine..
w/Fill 1
E D E E D
Sl.
Rhy. Fig. 1 w/Fill 2
E D E D
(1st time only) 2. If you
Guitar solo
Rhy. Fig. 1
E D E D
1/4
E D E D
1/4
Sl.
1/4
1/4
Sl.
(D)
3/4
E D E D
Full Full Full
E D E D
Full
3/4
Full Full
Full
Full
Fill 2
(2nd time)
H
(swell volume)


(D)
If you wan - na get down, down on the ground, co - caine..
When your day is done, and ya wan - na run, co - caine..
w/Fill 1
She don't lie, she don't lie, she don't lie, co-caine..
w/Fill 1
Rhy. Fig. 1 w/Fill 2
(1st time only) 2. If you
Guitar solo
Rhy. Fig. 1
Fill 2
(2nd time)
(swell volume)


(D)
Full
1/2
1/4
H
P


Guitar I
E D E 1/2 D
Full
E D E 1/4 D
1/2
Full
1/4
Guitar II
Full
Full Full Full 1/2
Full
Full Full Full 1/2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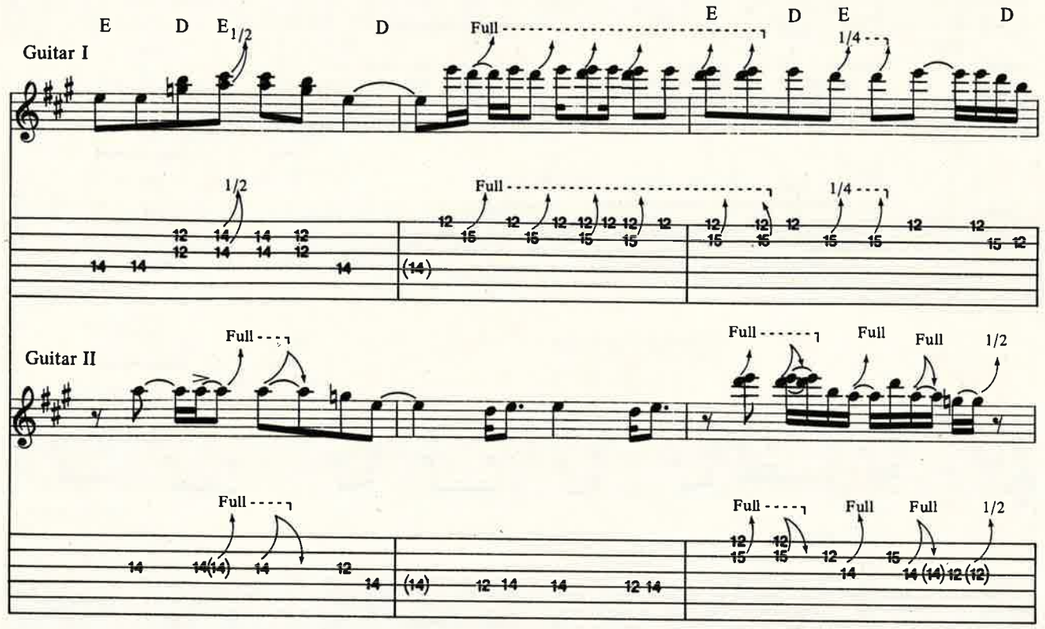
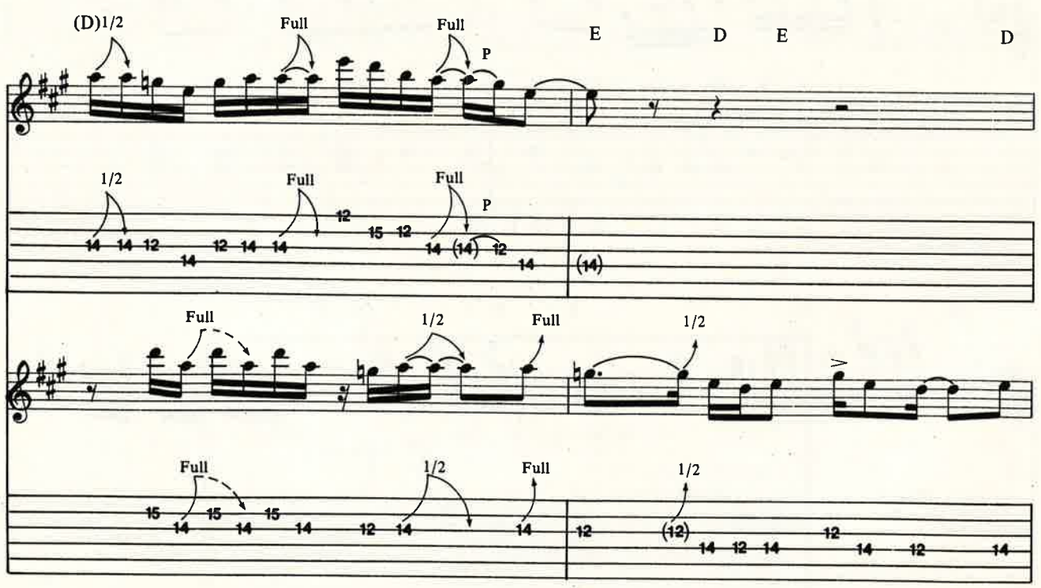
1/2 Full Full P
Full 1/2 Full 1/2
Full 1/2 Full 1/2


Guitar I
E D E 1/2 D Full E D E 1/4 D
1/2 Full 1/4
Guitar II
Full Full Full Full 1/2
Full Full Full Full 1/2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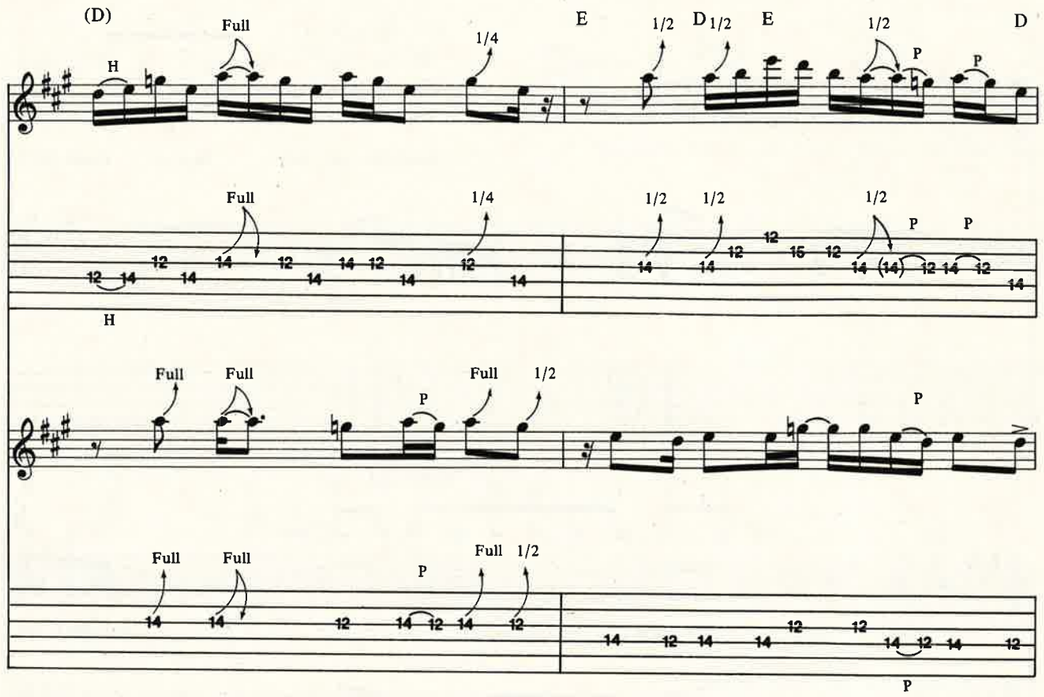
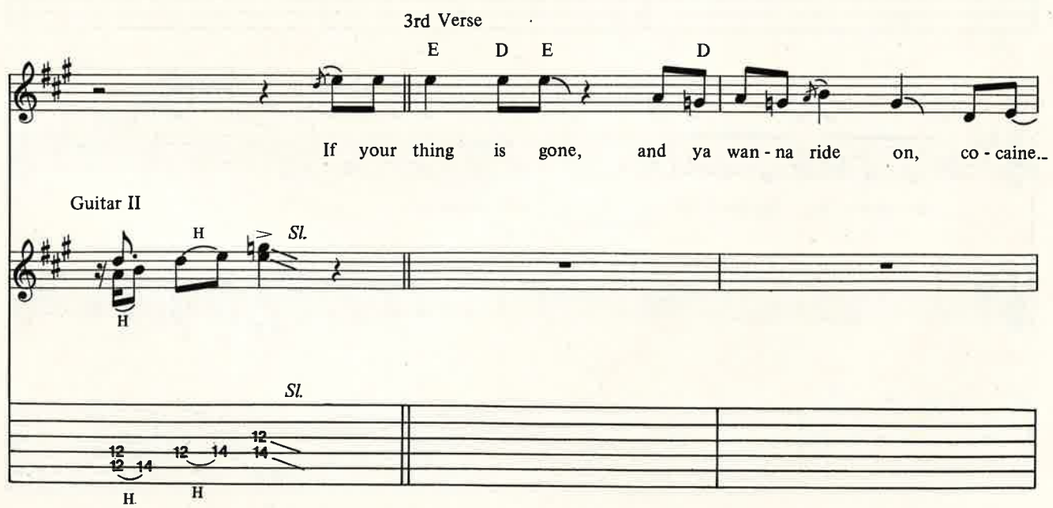
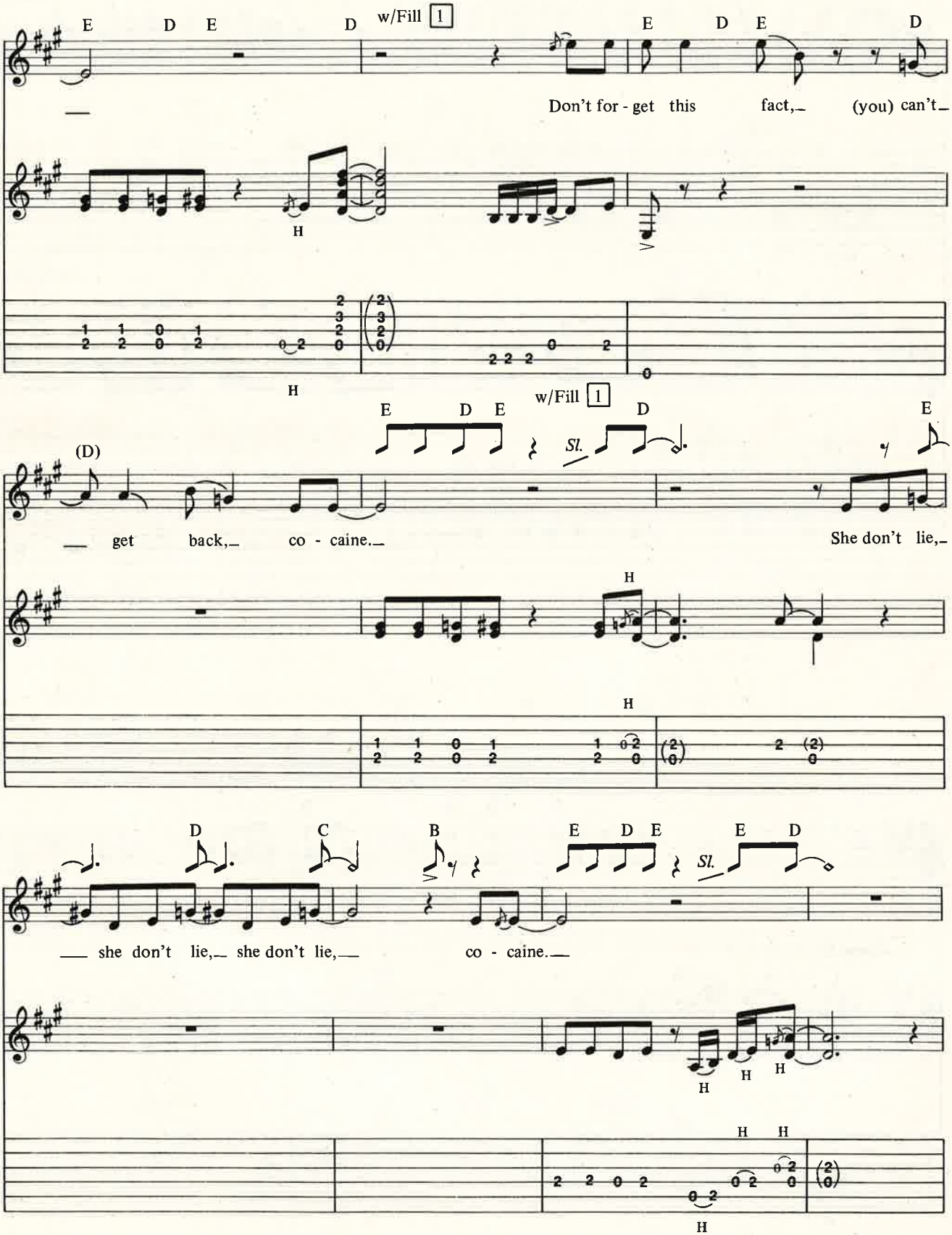
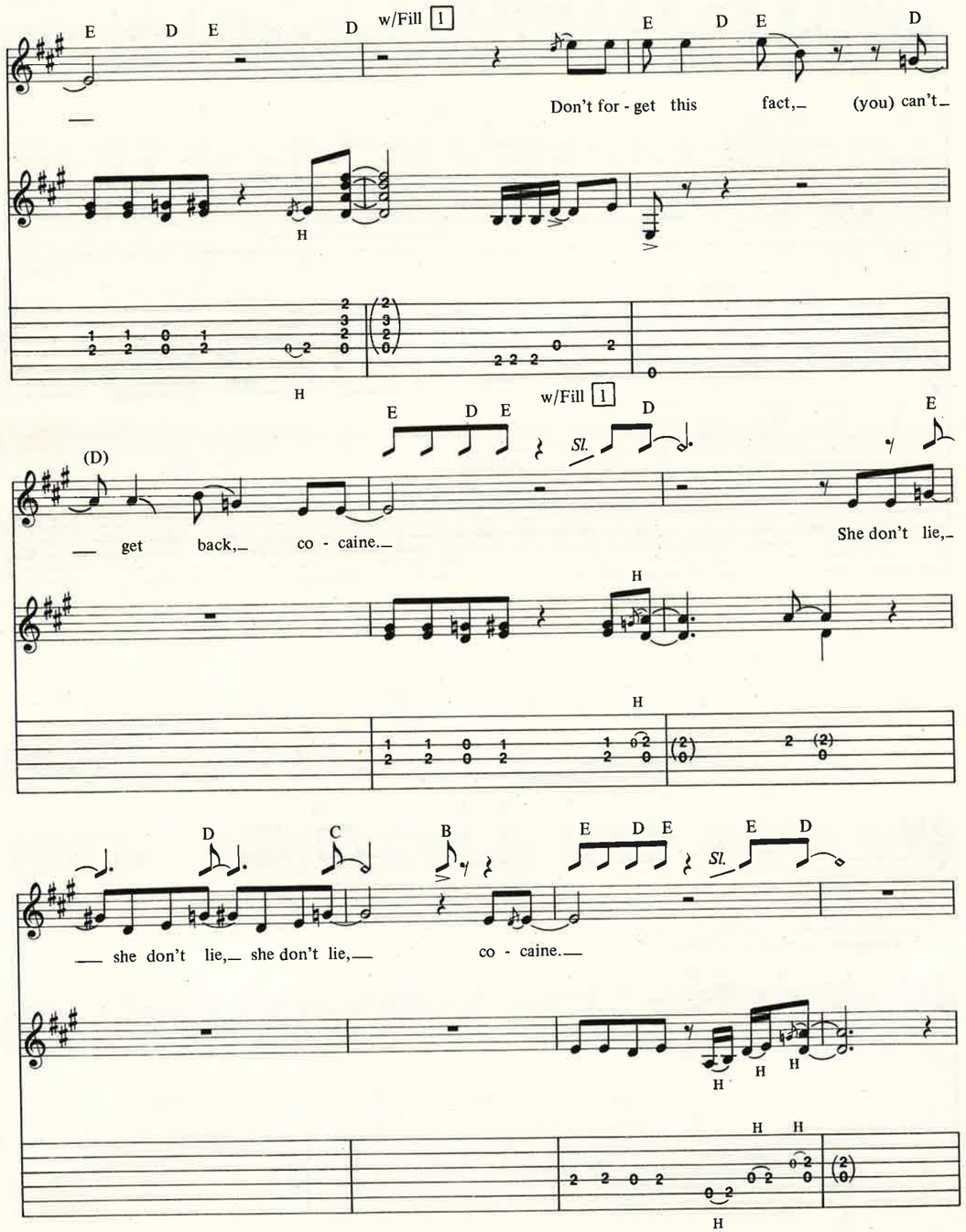
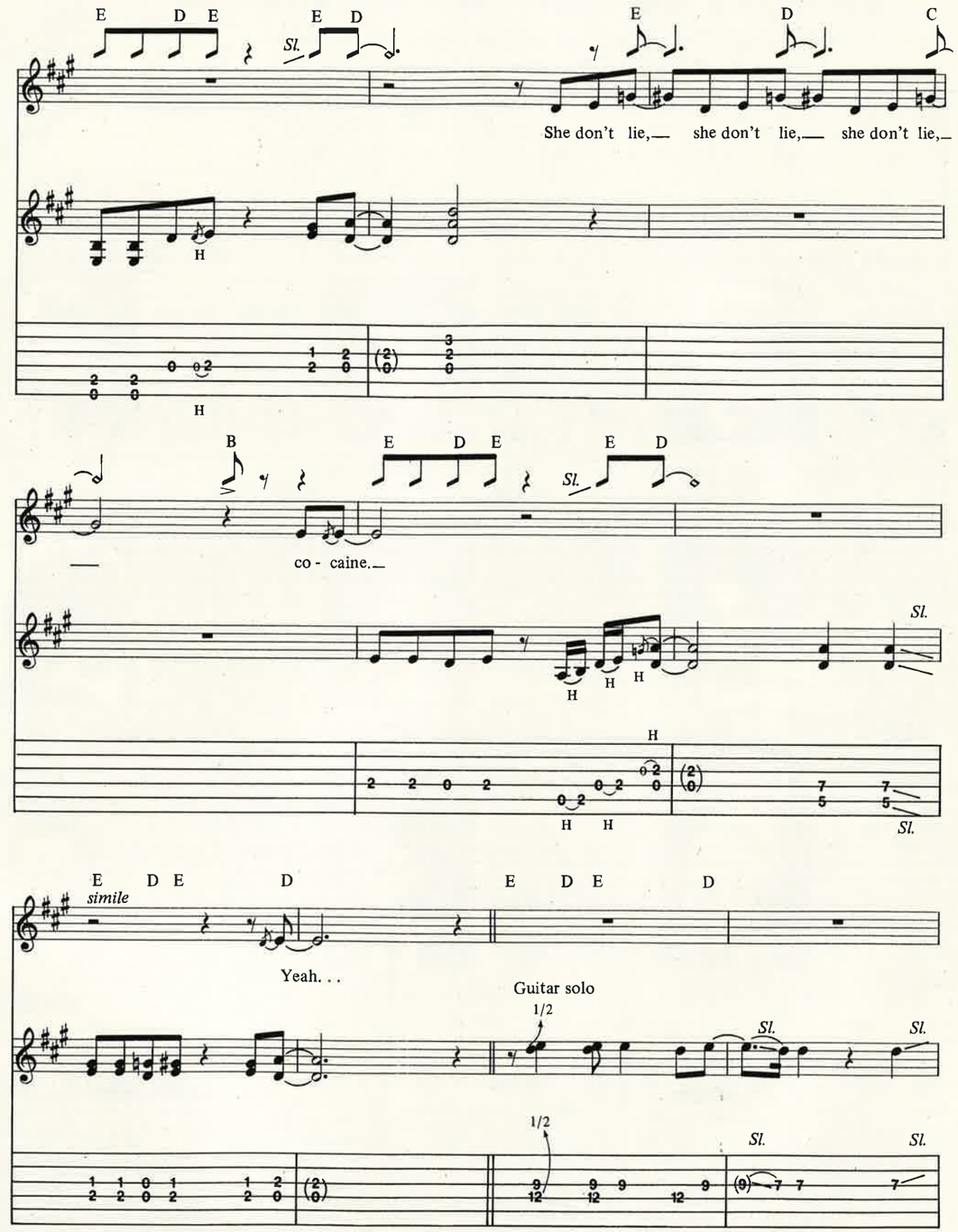
1/2 Full Full P
Full 1/2 Full 1/2
Full 1/2 Full 1/2

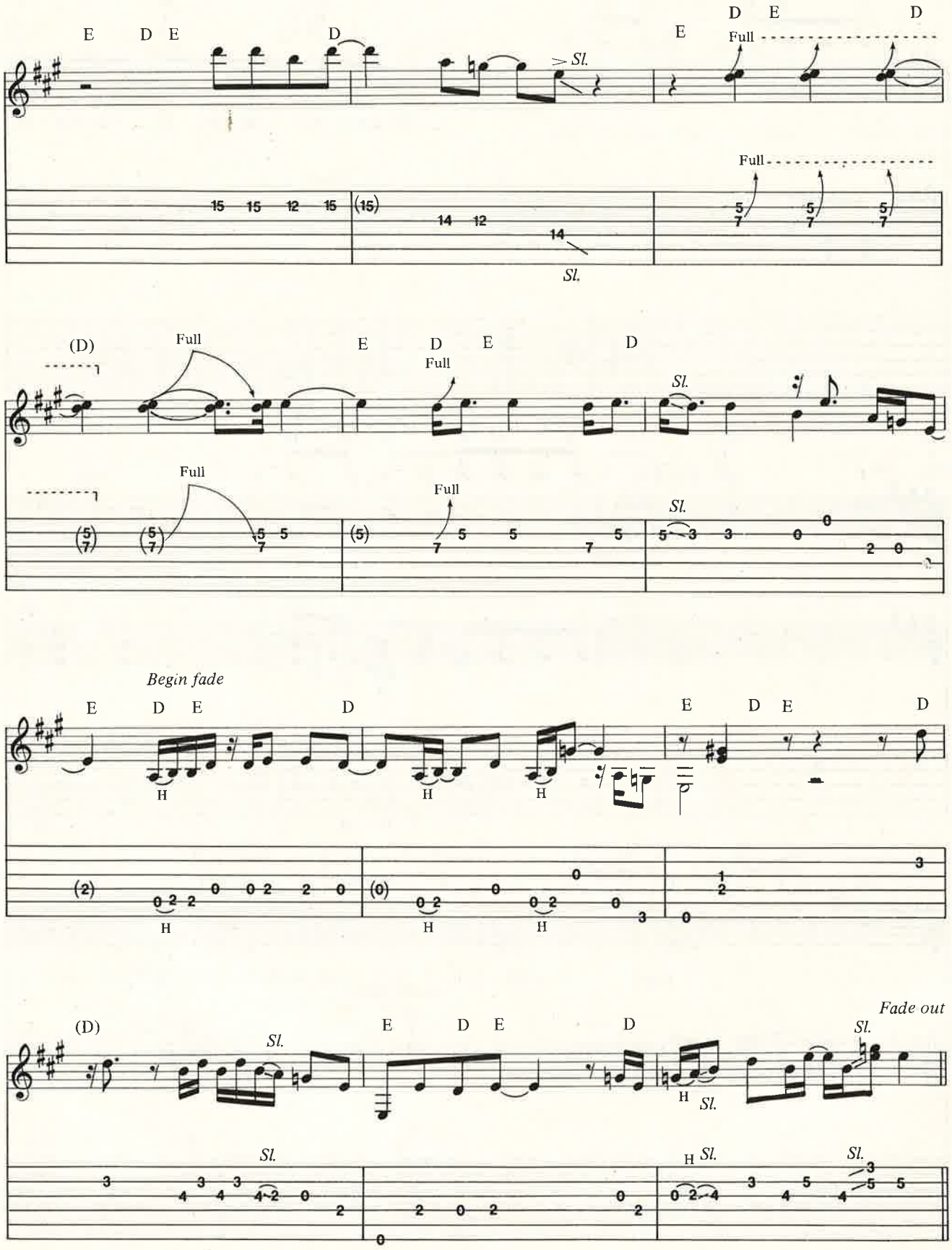

(D) Full 1/4 E 1/2 D 1/2 E 1/2 P P D
H
Full 1/4 1/2 1/2 1/2 P P
H
Full Full P Full 1/2 P
Full Full P Full 1/2
P

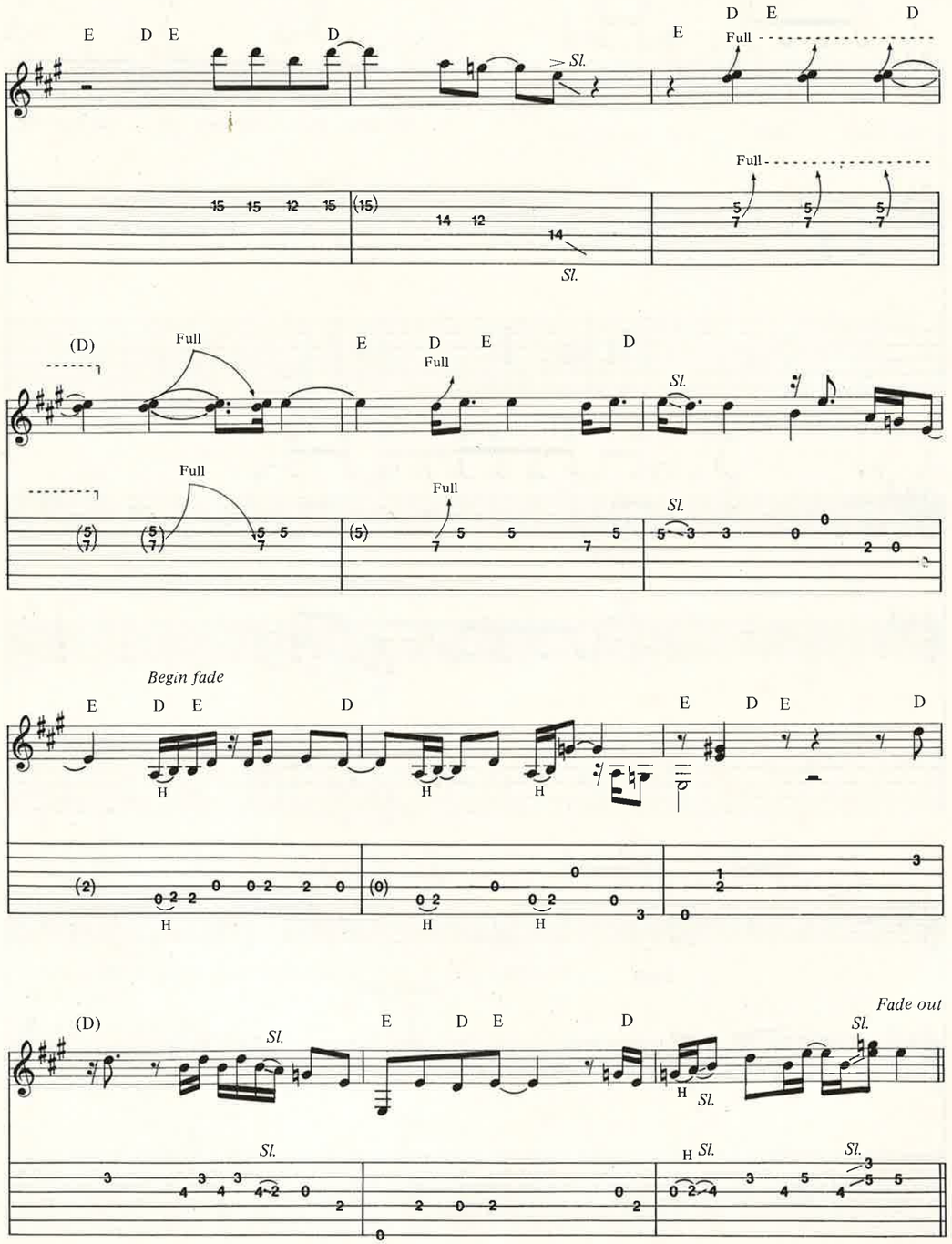

3rd Verse
E D E D
If your thing is gone, and ya wan - na ride on, co - caine..
Guitar II
H Sl.
H
Sl.
H. H

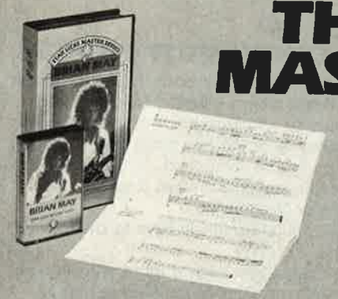

E D E D w/Fill 1 E D E D
Don't for - get this fact, (you) can't
H
H
(D) E D E w/Fill 1 D E
Sl.
get back, co - caine. She don't lie,
H
H
D C B E D E E D
Sl.
she don't lie, she don't lie, co - caine.
H H H
H H
H


w/Fill 1
Don't for - get this fact,_ (you) can't_
(D)
get back,_ co - caine._
She don't lie,_
she don't lie,_ she don't lie,_
co - caine._


She don't lie,_ she don't lie,_ she don't lie,_
co - caine._
simile
Yeah. . .
Guitar solo
1/2


E D E D
Sl.
E D E D
Full
Full
15 15 12 15 (15) 14 12 14
Sl.
5 7 5 7 5 7
(D)
Full
E D E D
Full
Sl.
Full
Full
Sl.
(5) 7 (5) 7 5 5 (5) 7 5 5 7 5 5 3 3 0 0 2 0
Begin fade
E D E D
H H H
E D E D
(2) 0 2 2 0 0 2 2 0 (0) 0 2 0 0 2 0 0 3 0 1 2 3
H H H
(D)
Sl.
E D E D
Fade out
Sl.
H Sl.
Sl.
H Sl.
Sl.
3 4 3 4 3 4 2 0 2 0 2 0 2 0 2 0 2 4 3 4 5 4 3 5 5





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Better prepare yourself, as one of heavy metal's greatest guitarists, **Tony Iommi of Black Sabbath**, takes you step by step through a blistering selection of his hottest licks and leads, featuring material from such Black Sabbath favorites as: **Neon Knights, N.I.B., Heaven and Hell, Children of the Sea, Voodoo, Iron Man** and much, much more. Plus a **special fully notated solo section** featuring Tony improvising some of the most incredible lead guitar you've ever heard.

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Hold on, as one of rock's finest guitarists, **Brian May of Queen**, takes you step by step through a fantastic selection of his classic licks and solos featuring material from **11 different Queen albums**. You'll learn the licks and leads from such songs as: **Brighton Rock, Bohemian Rhapsody, Tie Your Mother Down, Dragon Attack, Crazy Little Thing Called Love** and much, much more, plus a special section devoted to **harmony soloing** and more.

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Watch out, as super picker **Albert Lee**, winner of *Guitar Player* magazine's **"Best Country Guitarist"** award **for the last four years in a row!**, and session man for such stars as **Eric Clapton, EmmyLou Harris, Willie Nelson, Jerry Lee Lewis, Rodney Crowel** and **Ricky Scaggs** takes you step by step through a fantastic assortment of his hottest licks and leads. You'll learn **Slick Chicken Pickin', Flowing Double Stops, Speedy Scale Runs** and much, much more.

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JEFF WATSON

GUITAR: Did you pick a spot ahead of time for your eight finger technique?
JEFF: No, it just worked out. I knew I wouldn't use it unless there was a space for it to sound good. I found that space at the intro to the solo on *Seven Wishes*. It's mysterious sounding and more of an effect and a part. I like it better than what I did on *Rock in America* just for the fact that I'm not just showing off the technique now, I'm using it in a more musical way. I start the riff on the B string 12th fret. So it goes, 12, 14, 16, 18. Then it's 12, 14, 16, 21, back to 12, 14, 16, 18, and finally 12, 14, 16, 20. I'm only using four fingers. I can use eight and show off, but usually I'm using the first three fingers on the right hand and the first three fingers on the left hand. I had this whole thing worked out where I was going to the high E string and starting on the 18th fret and pulling down. But it wasn't working for the song. The tune needed a little more emotion than just the eight finger flash. That's what's important. It's got to fit the song or there's no need to do it. I think of the rest of that solo in the *Don't Tell Me You Love Me* mold.
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JEFF: I play piano and I love it. If I'm going to record a solo I'll just play piano for a little while and that warms me up quickly. It helps me everywhere.
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NIGHT RANGER CONTINUED FROM PG. 58

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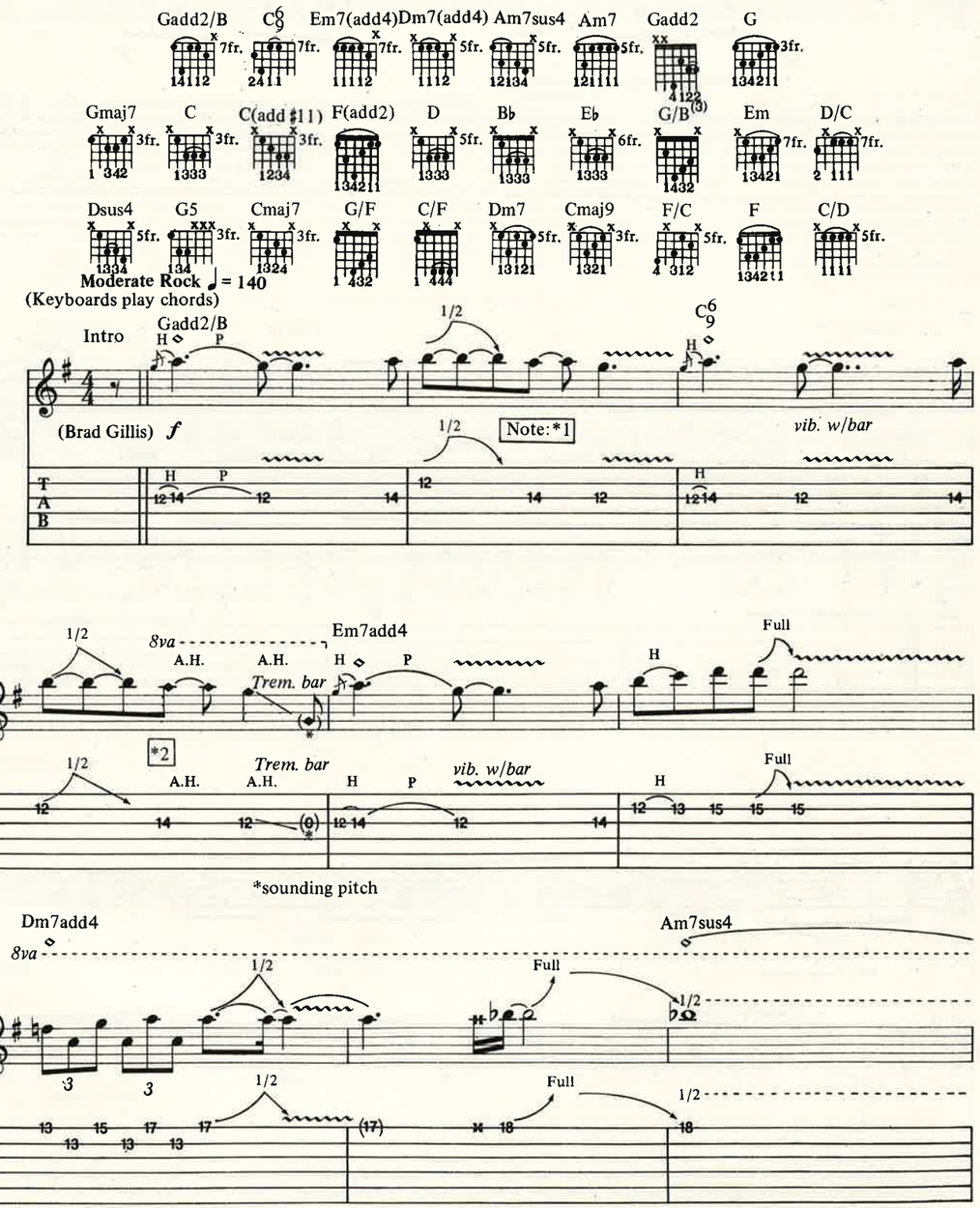
Tablature Explanation See Page 46

WHEN YOU CLOSE YOUR EYES

As recorded by Night Ranger
(From the album MIDNIGHT MADNESS/Camel/MCA 5456)

Words and Music by
Jack Blades, Brad Gillis
Alan Francis Fitzgerald



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(Am7sus4) Gadd2

Continue keyboard part for first verse

loco

mp

(Keyboard part adapted for guitar)

Verse

G(maj7) C(♯11)

1. What do you do— when it's fall - ing a - part,— and you knew it was go - ing from the ver -
2. Guess I don't know—what I'm think - ing, com - ing off— a hard night of drink -

*3

(2nd verse only) muted

muted

Am7 F(add2)

y start,— do you close— your eyes— and dream a - bout—
ing,— An - gie, come clos - er to me, I need a soul to bleed—

(Am7sus4) Gadd2

Continue keyboard part for first verse

loco

mp

(Keyboard part adapted for guitar)

Verse

G(maj7) C(♯11)

1. What do you do— when it's fall - ing a - part,— and you knew it was go - ing from the ver -
2. Guess I don't know—what I'm think - ing, com - ing off— a hard night of drink -

*3

(2nd verse only) muted

muted

Am7 F(add2)

y start,— do you close— your eyes— and dream a - bout—
ing,— An - gie, come clos - er to me, I need a soul to bleed—

G(maj7) C D

— me? A
— on. It

muted

(chords 2nd time only)

muted

G(maj7) (2nd time only G5) C

girl in love— with a gleam— in her eye, I was a young - er boy— all dressed—
could'a been— done— in a dif-ferent kind of way, but that ain't you,—you play tough—

(1st and 2nd verse)

muted

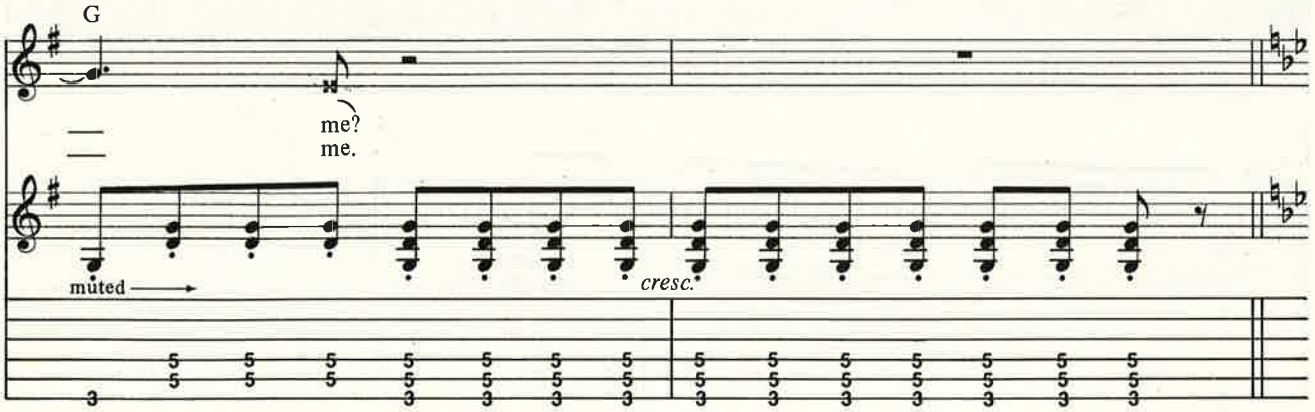
muted

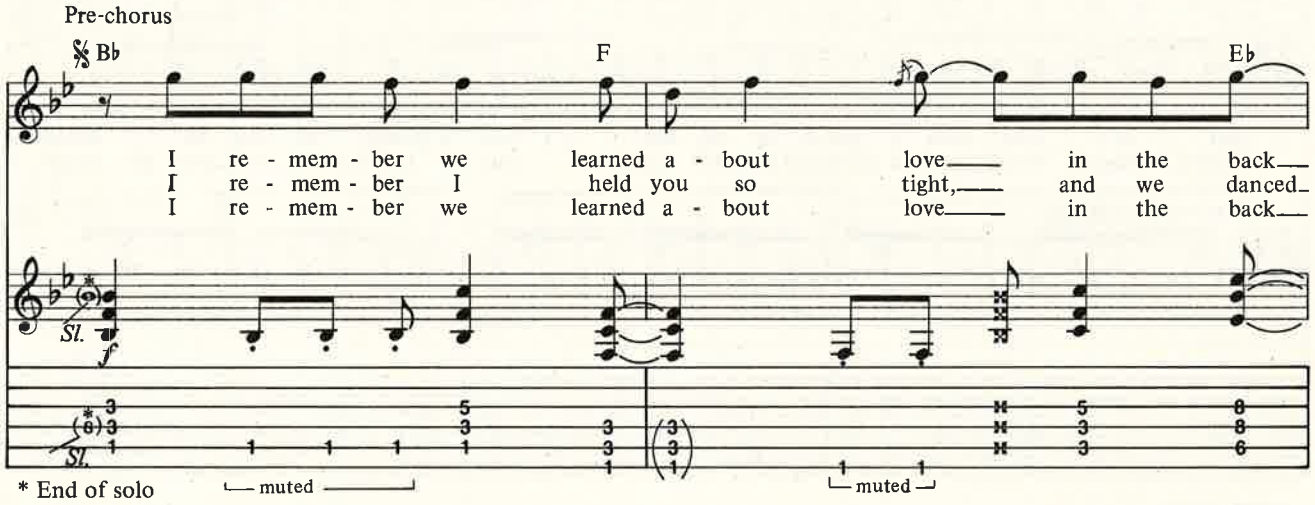
Am F

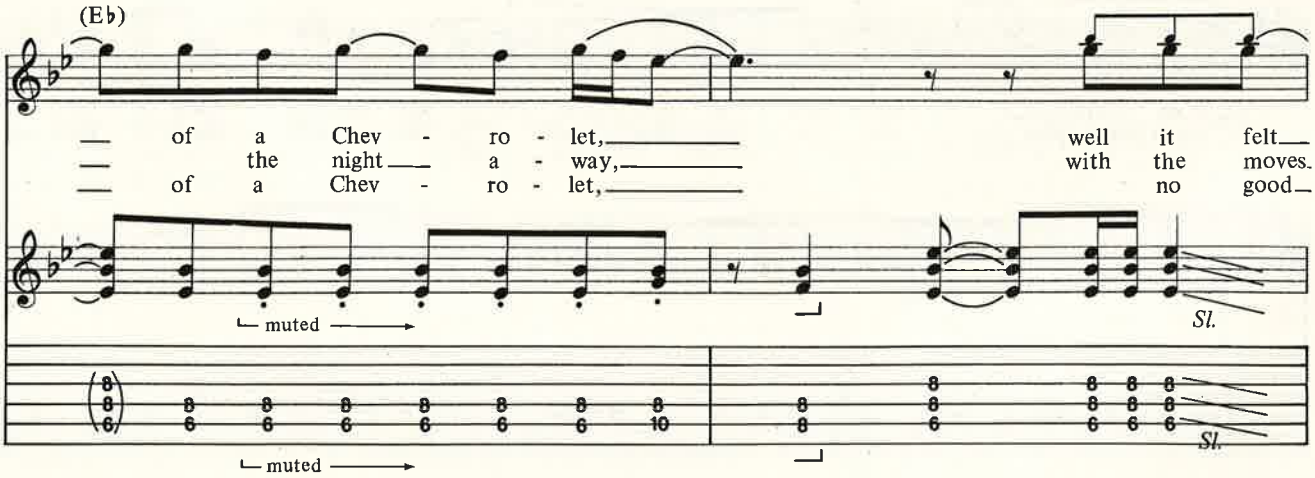
— in white,— we're old - er now,— do you still think a - bout—
— when you play,— it's o - ver now,— I bet you still think a - bout—

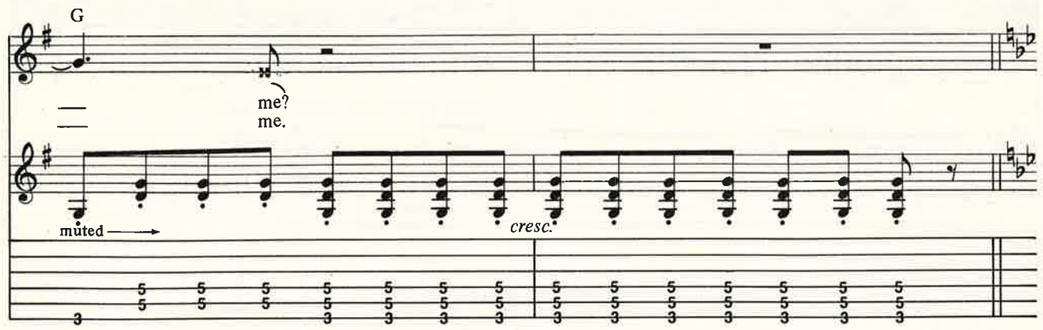
muted

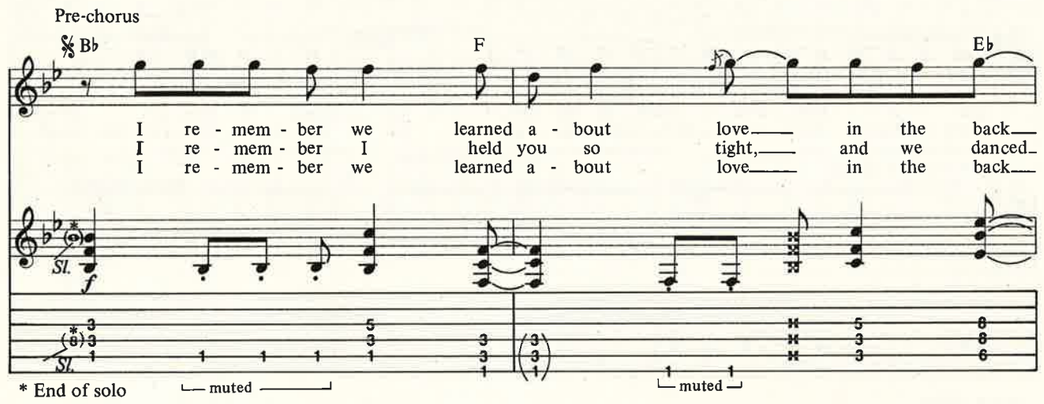
muted


G
me?
me.
muted
cresc.


Pre-chorus
Bb
F
Eb
I re - mem - ber we learned a - bout love in the back
I re - mem - ber I held you so tight, and we danced
I re - mem - ber we learned a - bout love in the back
Sl.
f
* End of solo
muted
muted


(Eb)
of a Chev - ro - let, well it felt
the night a - way, with the moves
of a Chev - ro - let, no good
muted
Sl.
muted
Sl.


G
me?
me.
muted
cresc.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f
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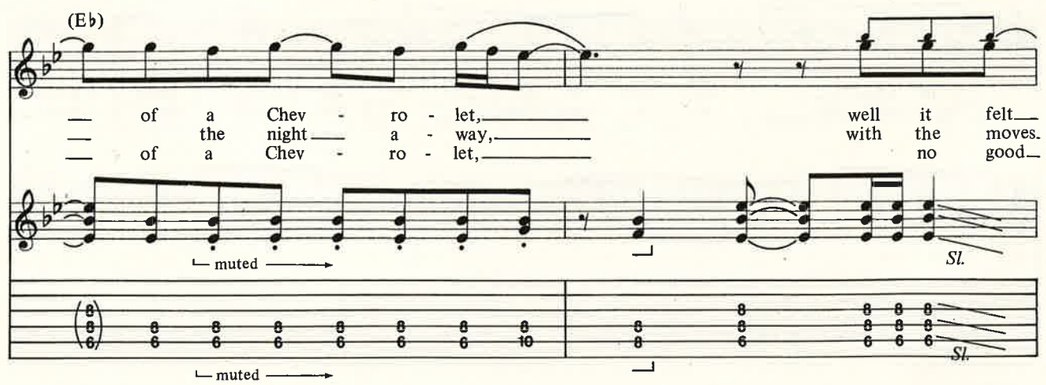
muted
muted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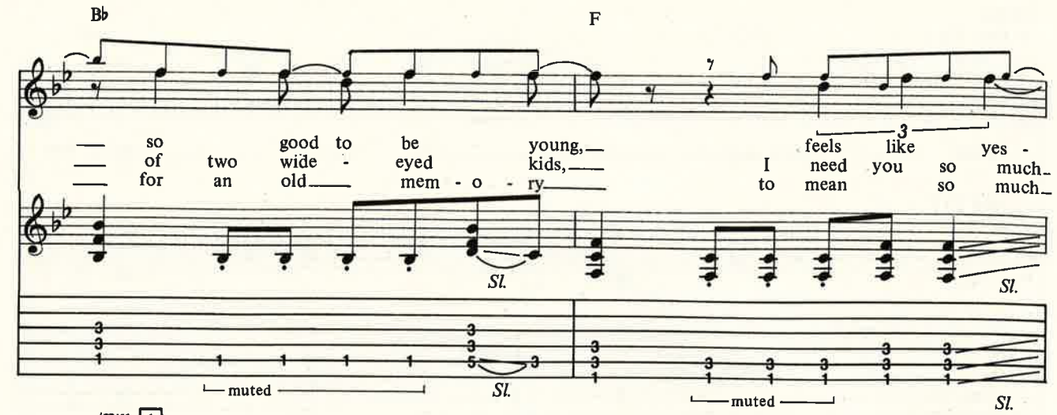
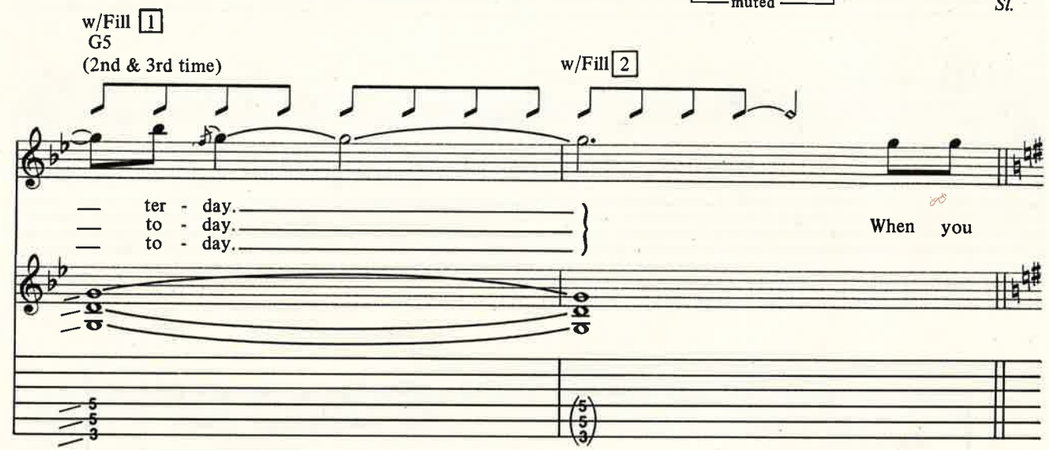
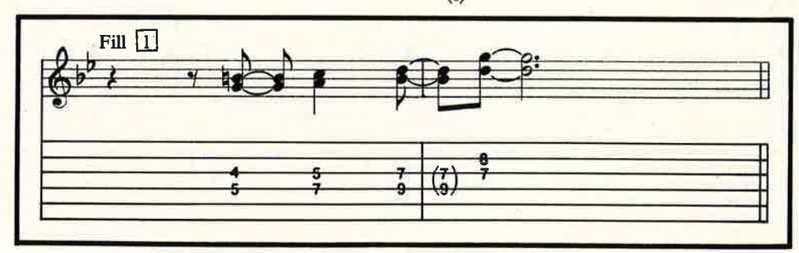
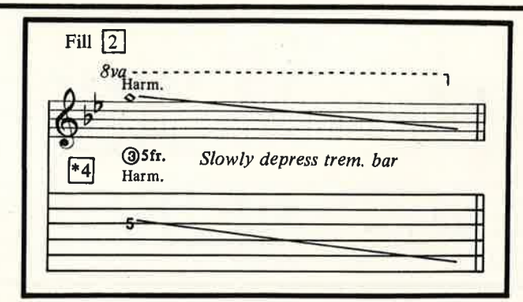
muted
Sl.
muted
Sl.


Bb
F
so good to be young, feels like yes -
of two wide - eyed kids, I need you so much
for an old mem - o - ry to mean so much
Sl.
muted
Sl.
muted
Sl.


w/Fill 1
G5
(2nd & 3rd time)
w/Fill 2
ter - day.
to - day.
to - day.
When you


Fill 1


Fill 2
8va
Harm.
*4
③5fr.
Harm.
Slowly depress trem. bar

Chorus
w/Rhy. Fig 1

G/B C

close your eyes, do you

Riff A

Riff A1

Rhy. Fig. 1

G/B C Em D/C C

G/B C Dsus4 D

Chorus
w/Rhy. Fig 1

G/B C

close your eyes, do you

Riff A

Riff A1

Rhy. Fig. 1

G/B C Em D/C C

G/B C Dsus4 D

Em D/C C G/B

dream a - bout me? When you close your eyes,

Sl. HP

1.

C Dsus4 D

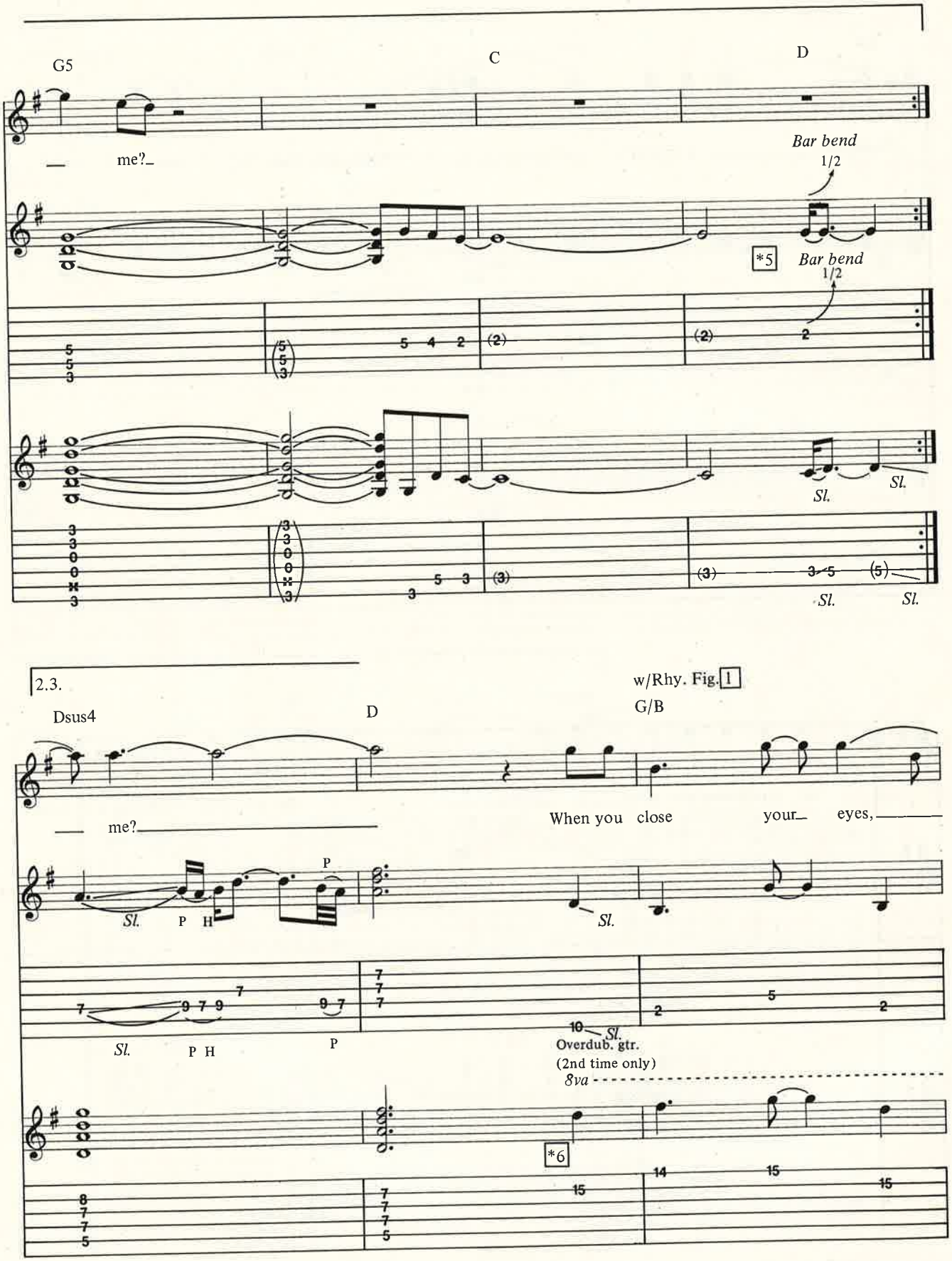
do you dream a - bout me? Do you still dream a - bout

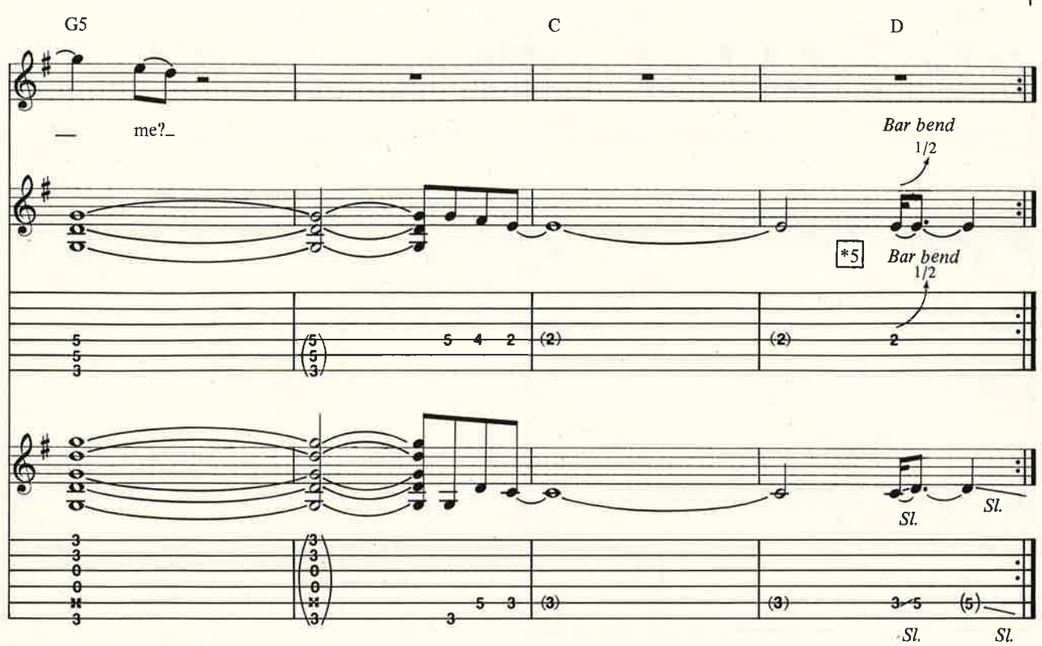
Sl. Sl. P H P

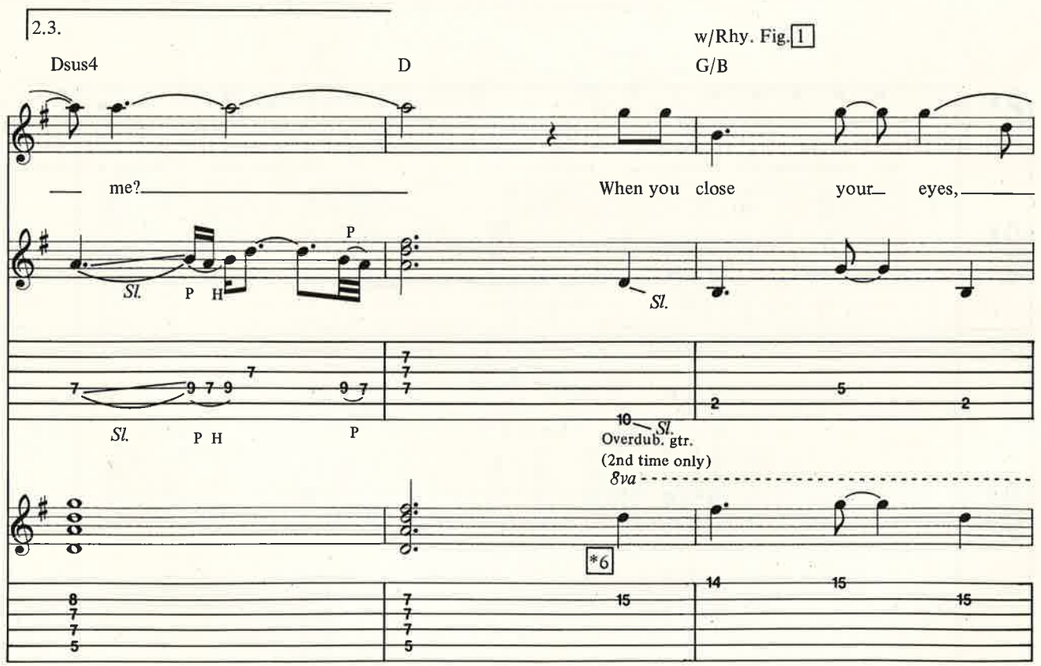
Sl. Sl. P H P

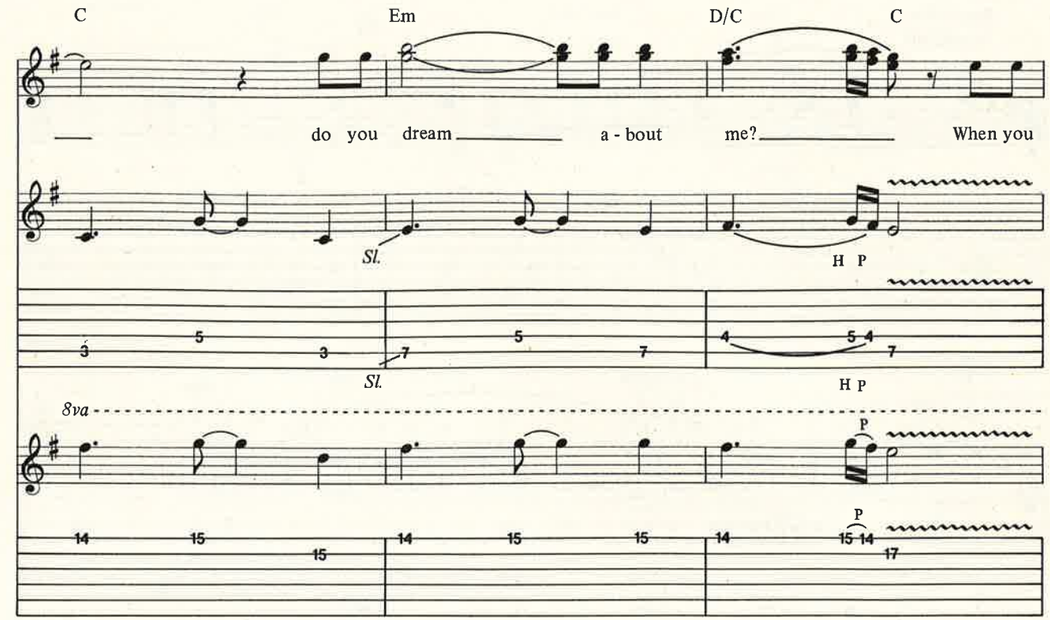
Sl.

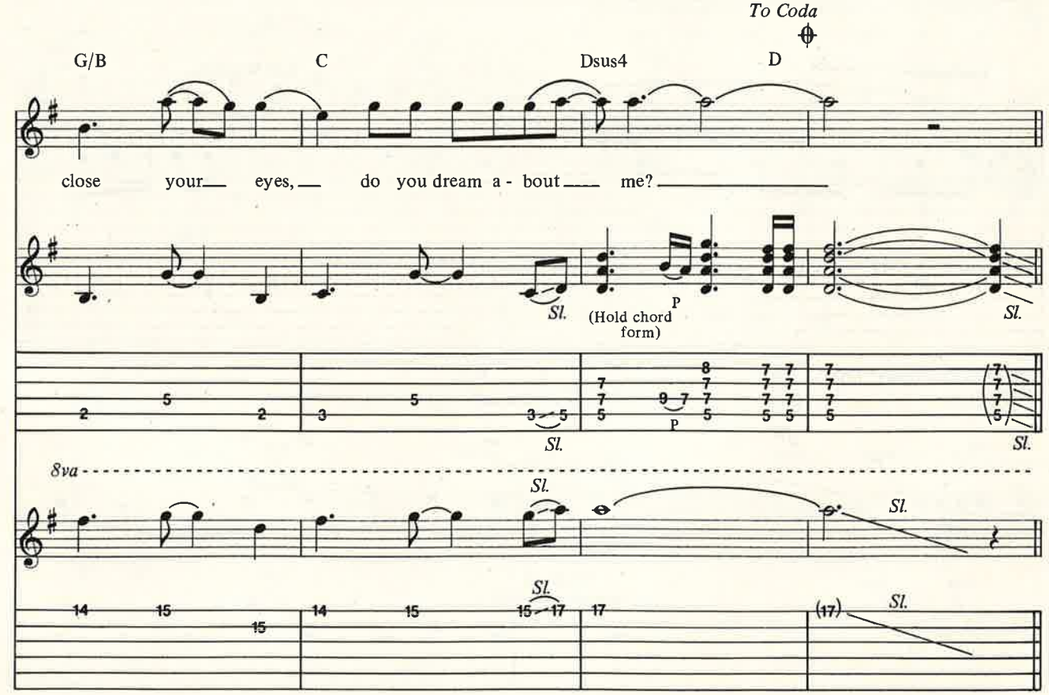
Sl.

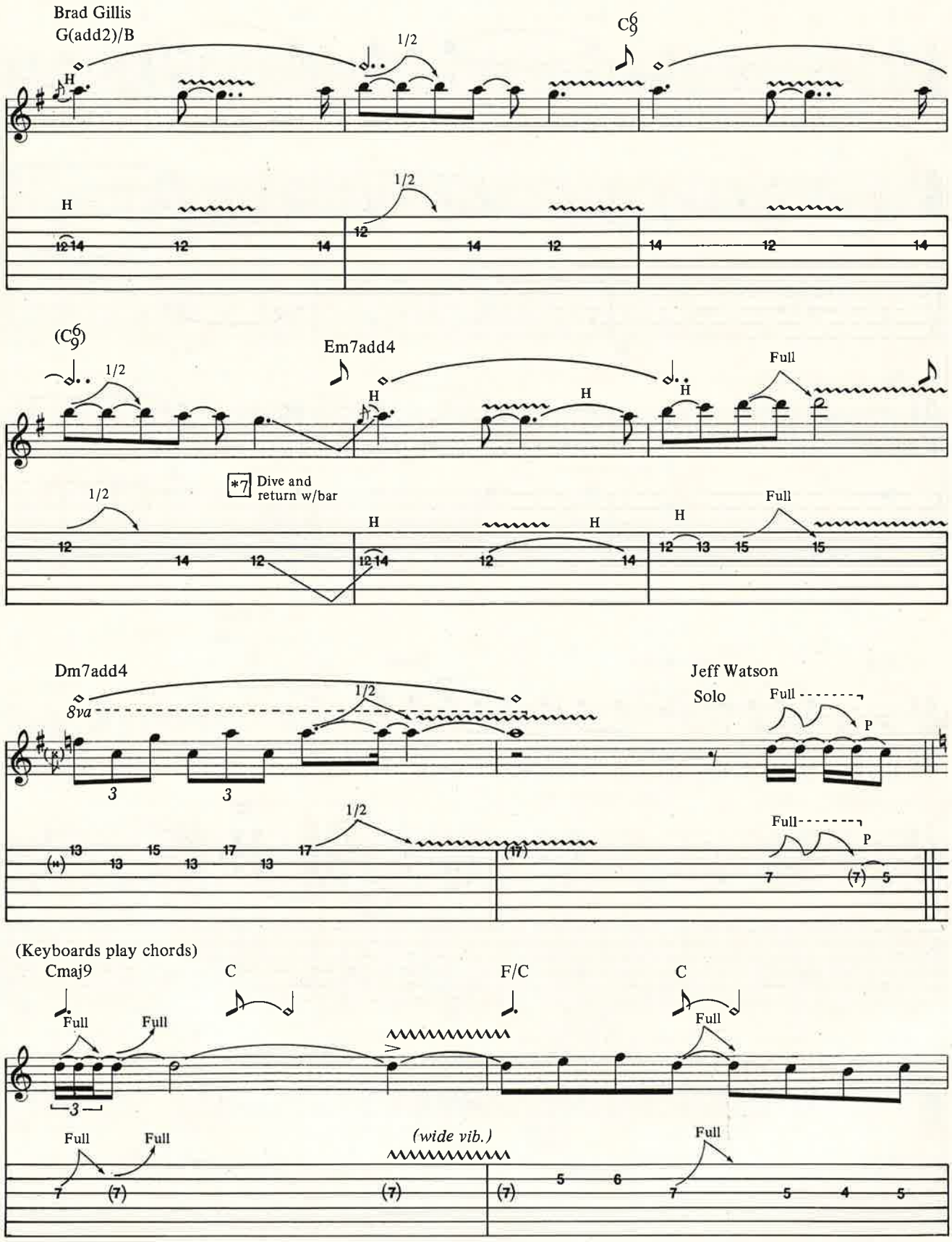

G5
C
D
me?
Bar bend
1/2
*5
Bar bend
1/2
Sl.
Sl.
Sl.
Sl.
2.3.
w/Rhy. Fig. 1
Dsus4
D
G/B
me?
When you close your eyes,
Sl.
P H
P
Sl.
P H
P
Sl.
Overdub. gtr.
(2nd time only)
8va
*6


G5
C
D
me?
Bar bend
1/2
*5
Bar bend
1/2
Sl.
Sl.
Sl.
Sl.
Sl.


2.3.
Dsus4
D
w/Rhy. Fig. 1
G/B
me?
When you close your eyes,
Sl.
P H
P
Sl.
Sl.
P H
P
Sl.
Overdub. gtr.
(2nd time only)
8va
*6


C
Em
D/C
C
do you dream a - bout me?
When you
Sl.
H P
Sl.
H P
8va
P
P


To Coda
G/B
C
Dsus4
D
close your eyes, do you dream a - bout me?
Sl.
P
(Hold chord form)
Sl.
Sl.
Sl.
8va
Sl.
Sl.
Sl.
Sl.


Brad Gillis
G(add2)/B
C6/9
1/2
H
(C6/9)
Em7add4
Full
*7 Dive and return w/bar
Dm7add4
8va
Jeff Watson
Solo
P
(Keyboards play chords)
Cmaj9
C
F/C
(wide vib.)

Brad Gillis
G(add2)/B

C6/9

(C6/9)

Em7add4

*7 Dive and return w/bar

Dm7add4

8va

Jeff Watson
Solo

(Keyboards play chords)
Cmaj9

C

F/C

C

(wide vib.)

Am7sus4

Am7

Am7sus4

Am7

G/F

C/F

F

C/F

Dm7

C/D

G

etc.

D.S. al Coda

Coda

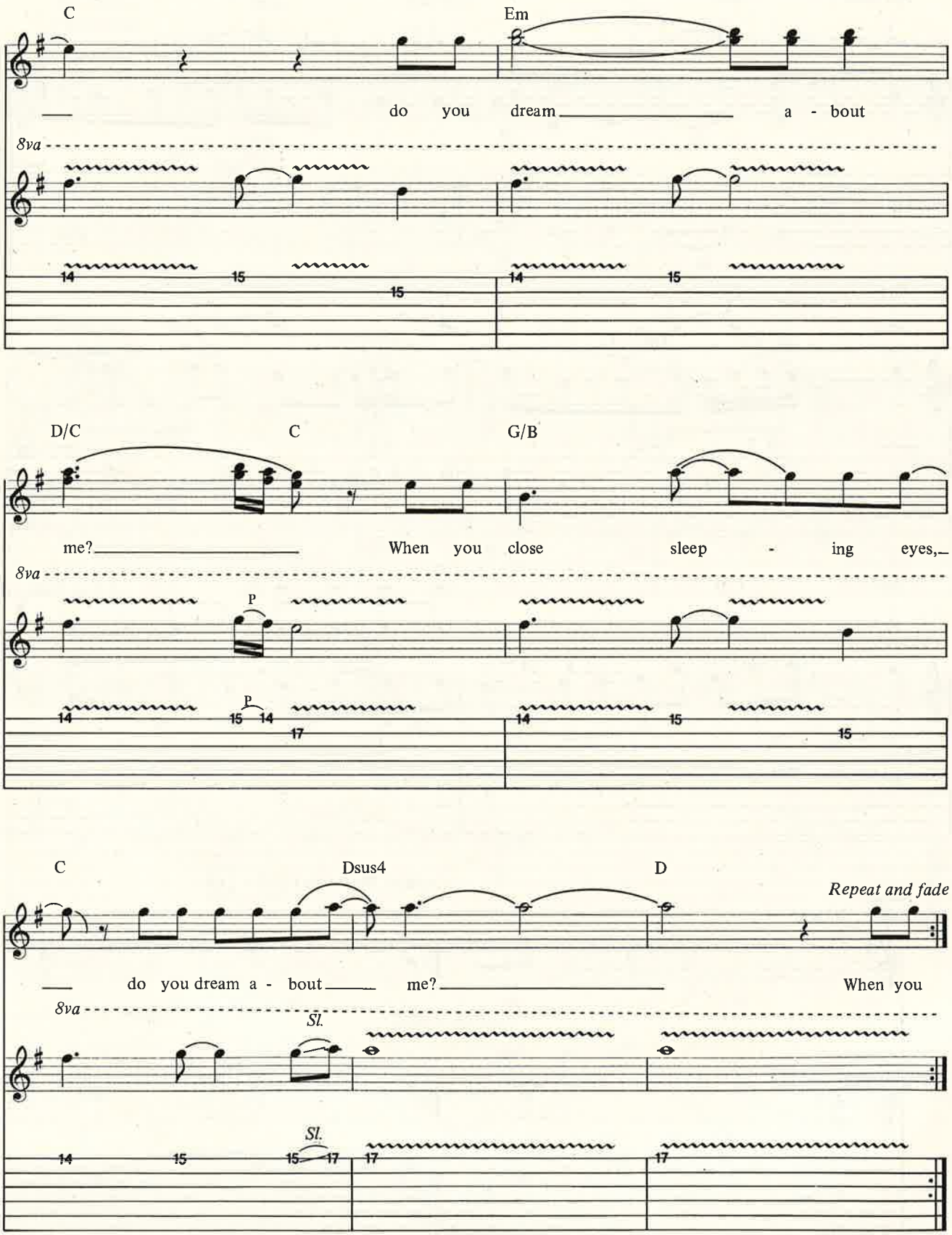
D5

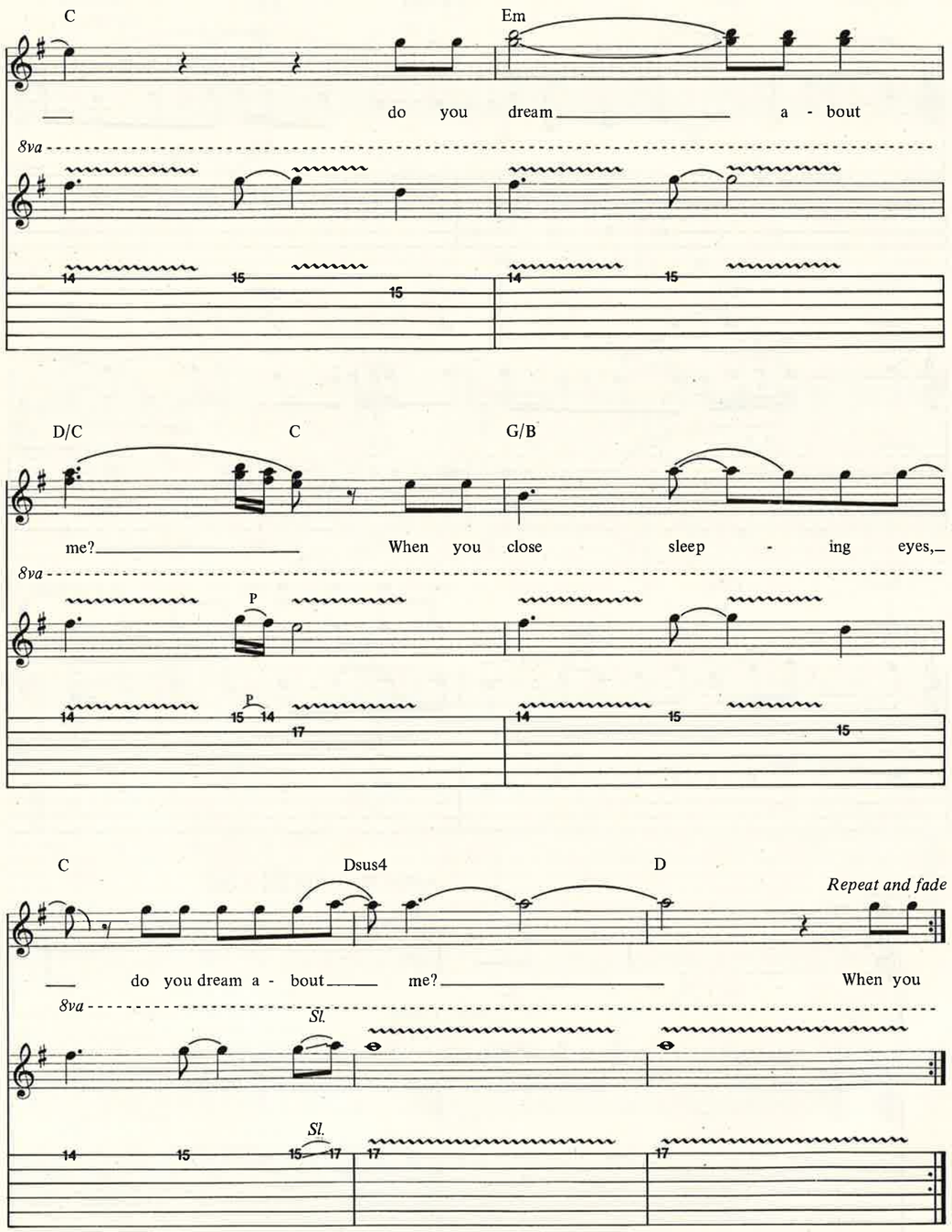
w/Rhy. Fig. 1, Riff A + A1

G/B

When you close your eyes,

8va


C
Em
do you dream a - bout
8va
14 15 15 14 15
D/C
C
G/B
me? When you close sleep - ing eyes,
8va
P
P
14 15 14 17 14 15 15
C
Dsus4
D
Repeat and fade
do you dream a - bout me? When you
8va
Sl.
Sl.
14 15 15 17 17 17



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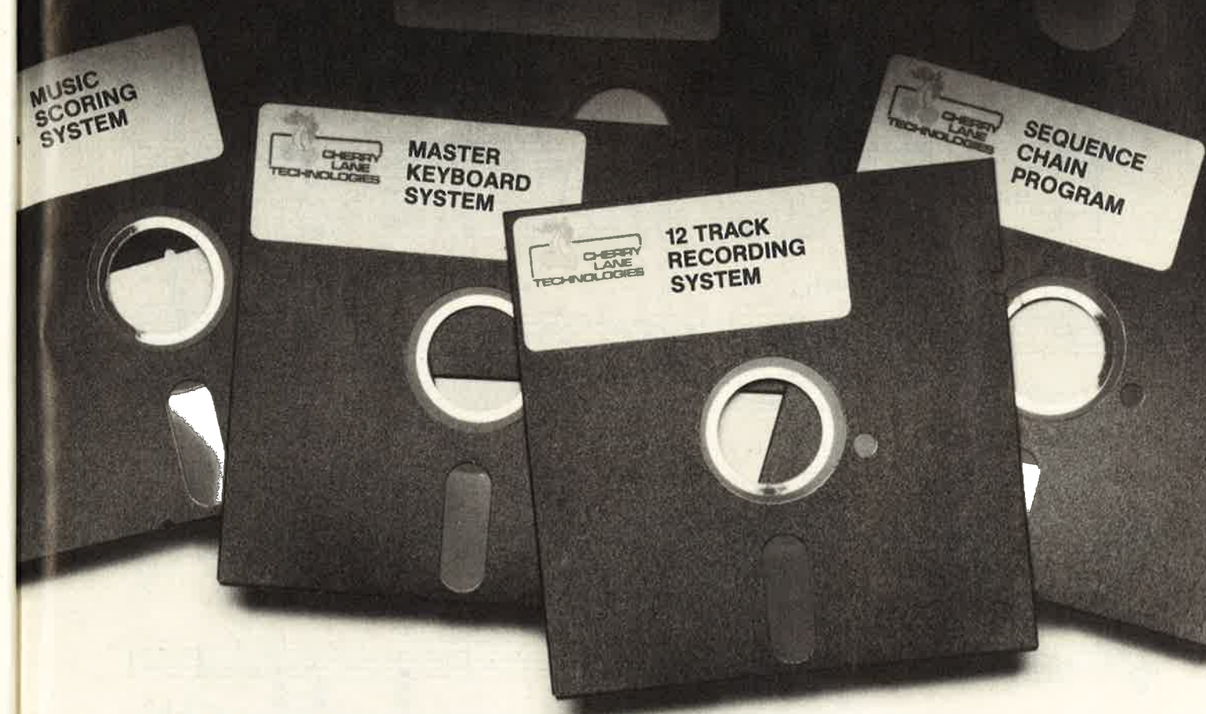

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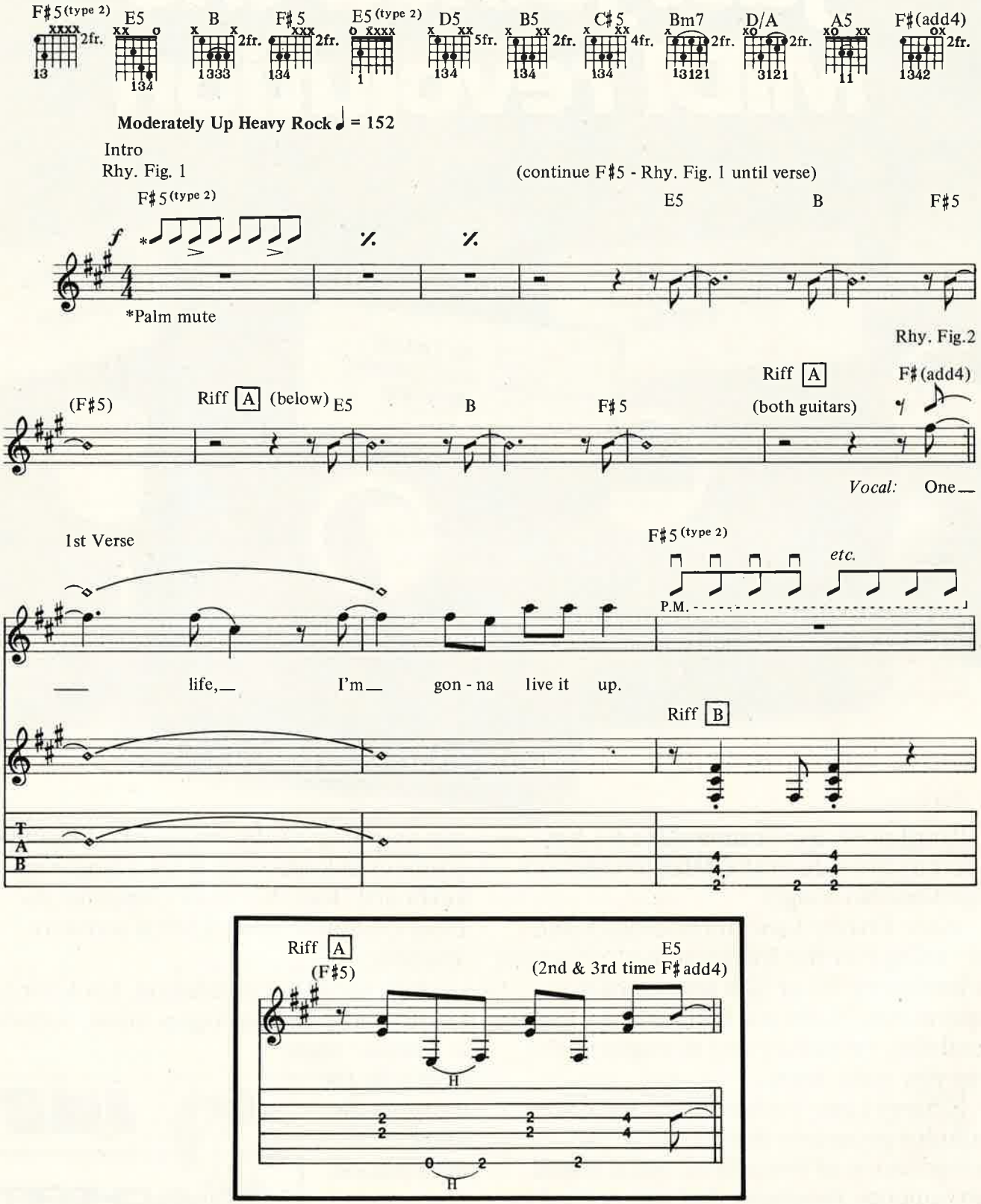
Tablature Explanation See Page 46

YOU'VE GOT ANOTHER THING COMIN'

As recorded by Judas Priest

(From the album SCREAMING FOR VENGEANCE/Columbia FC 38160)

Words and Music by
K.K. Downing, Rob Halford
and Glenn Tipton



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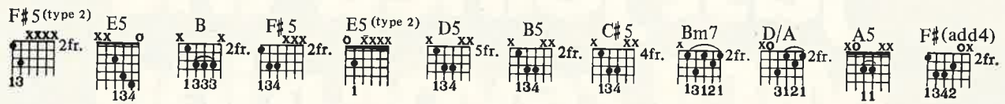
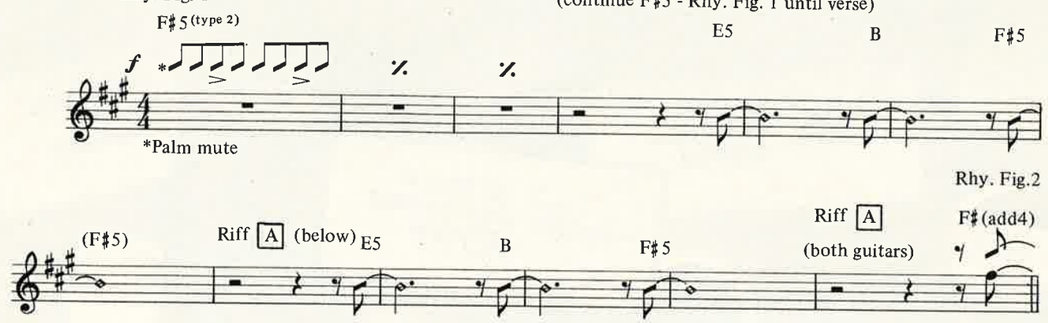


Moderately Up Heavy Rock ♩ = 152

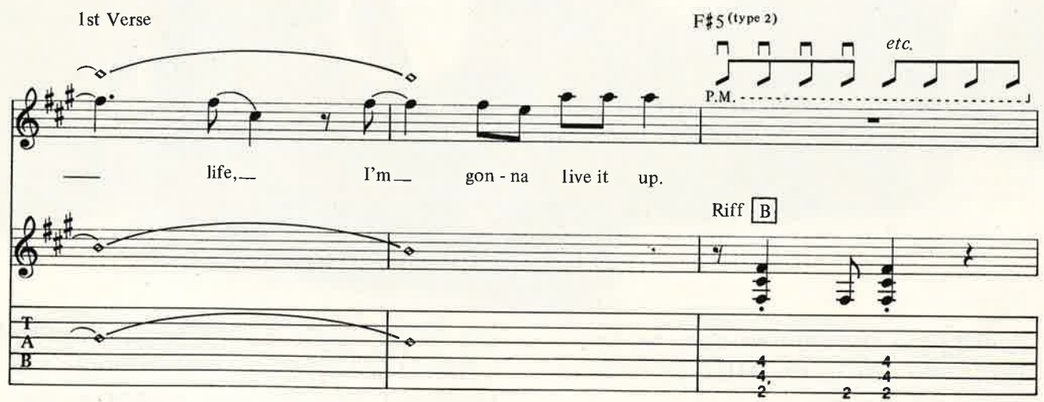
Intro

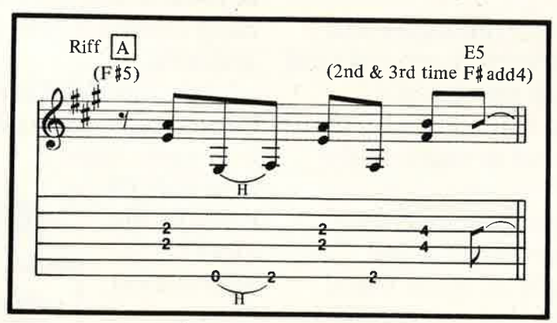
Rhy. Fig. 1

(continue F♯5 - Rhy. Fig. 1 until verse)



1st Verse





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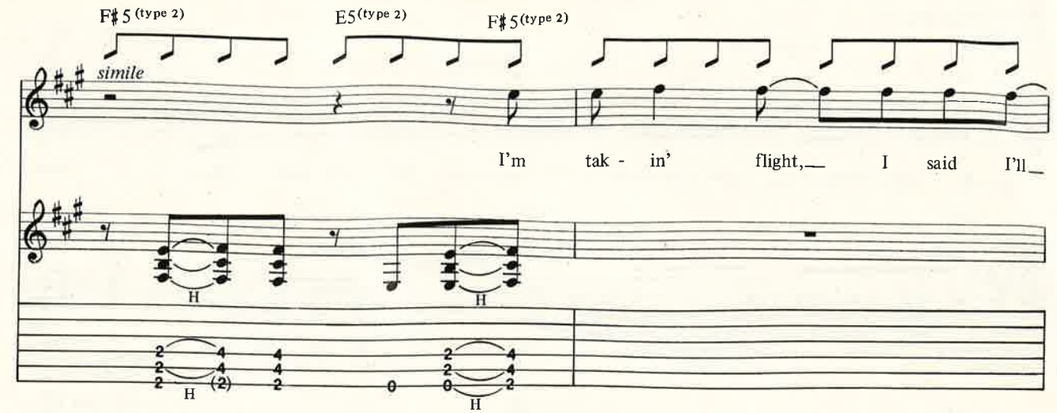
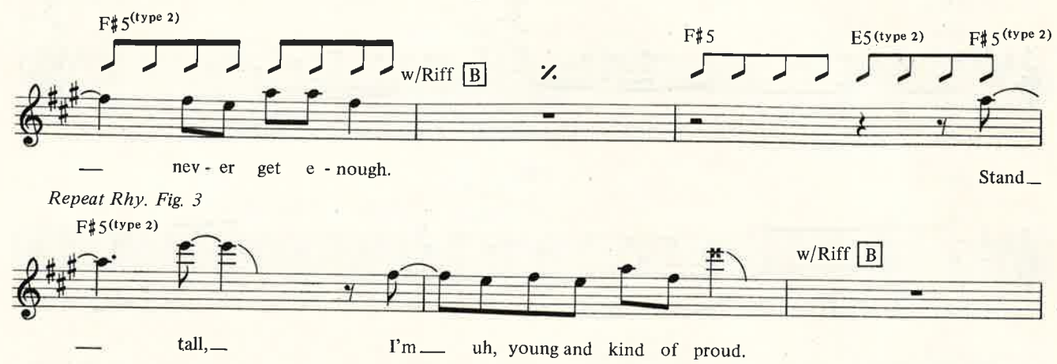
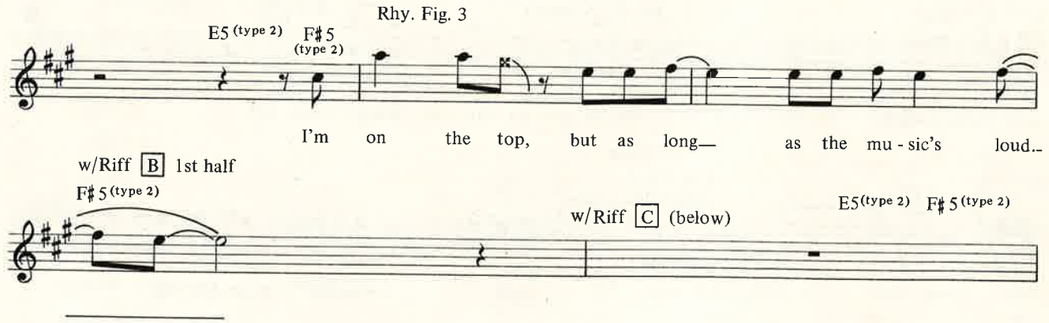
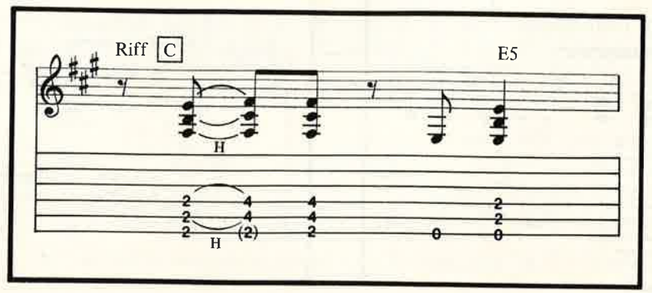
Rhy. Fig. 3





Rhy. Fig. 3





(Both guitars) Rhy. Fig. 4

F♯5 D5 B5

If you think I'll sit a-round as the world goes by, your

(B5) F♯5

think-in' like a fool 'cause it's a case of do or die. Out

(F♯5) D5 B5

there is a for-tune wait-ing to be had, you

(B5) C♯5

think I'd let it go you're mad, you've got an-oth-er thing

Riff D (below)

F♯m7 Riff E (below) Riff D *To Coda*

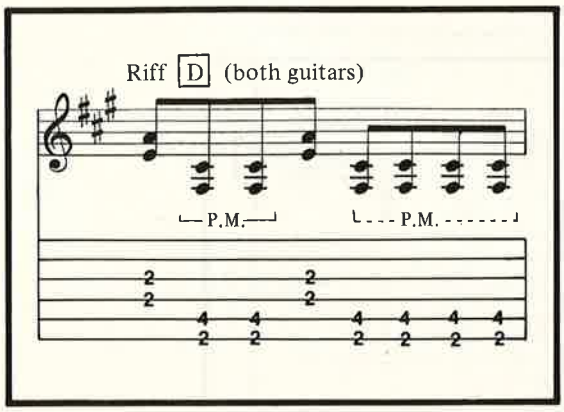
com-in'! You've got an-oth-er thing com-in'!

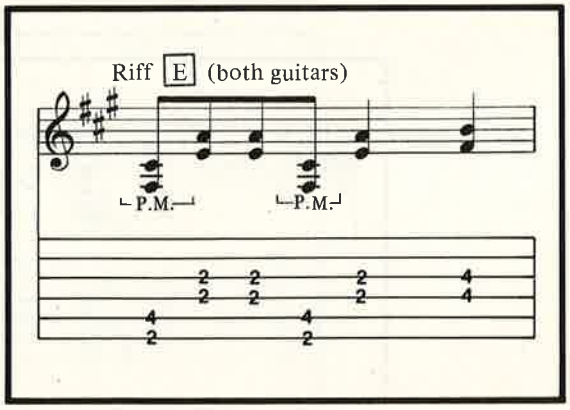
2nd Verse

Riff A Rhy. Fig. 2

F♯(add4)

That's right, here's where the talk-in' ends.





(Both guitars) Rhy. Fig. 4

F♯5 D5 B5

If you think I'll sit a-round as the world goes by, your

(B5) F♯5

think-in' like a fool 'cause it's a case of do or die. Out

(F♯5) D5 B5

there is a for-tune wait-ing to be had, you

(B5) C♯5

think I'd let it go you're mad, you've got an-oth-er thing

Riff D (below)

F♯m7

com-in'!

Riff E (below) Riff D

To Coda

You've got an-oth-er thing com-in'!

2nd Verse

Riff A

Rhy. Fig. 2

F♯(add4)

That's right, here's where the talk-in' ends.

Riff D (both guitars)

P.M. P.M.

Riff E (both guitars)

P.M. P.M.

w/Riff B

F♯5 (type 2) E5 (type 2) F♯5 (type 2)

Rhy. Fig. 3

Well, lis-ten, this night there'll

F♯5 w/Riff B E5 (type 2) F♯5 (type 2)

be some ac-tion spent. Drive

Rhy. Fig. 3

F♯5 (type 2) w/Riff B

hard, I'm call-in' all the shots!

Rhy. Fig. 3

E5 (type 2) F♯5 (type 2)

I got an ace card com-in' down the rocks!

w/Riff B

Rhy. Fig. 4 (both guitars)

E5 (type 2) F♯5 (type 2) F♯5 D5

If you think I'll sit a-round while you

(D5) B5 F♯5

chip a-way my brain, lis-ten I ain't fool-in' and you'd bet-

(F♯5) D5 B5

ter think a-gain. Out there is a for-tune wait-ing to be had, you

(B5) C♯5 Riff D E

F♯m7

think I'd let it go, you're mad, you've got an-oth-er thing com-in'! You've got an-oth-er thing

D E1 D E D F (below)

com - in'! You've got an - oth - er thing_ com - in'!

Bridge
(Both guitars)

Bm7 D/A A5 F♯5

In this world we're liv - in' in,_ we have___ our share_ of sor - row. An -

Full Full P H

P H

Bm7 D/A A5 C♯5

swer now_ is don't_ give_ in,_ aim for a new_ to - mor - row!_____

Full Feedback *(8va)* P

Full Feedback P

Riff E1

(F♯5)

P.M. H

H

Riff F

(F♯5) B5

H

H

D E1 D E D F (below)

com - in'! You've got an - oth - er thing_ com - in'!

Bridge
(Both guitars)

Bm7 D/A A5 F♯5

In this world we're liv - in' in,_ we have_ our share_ of sor - row. An -

Full Full P H

4 (4) (4) 2 4

P H

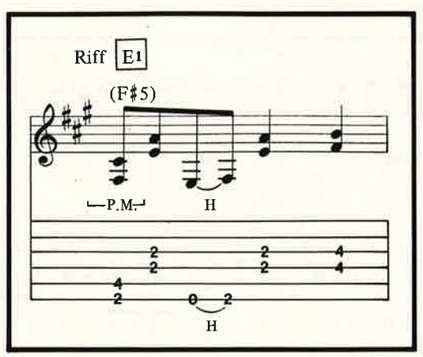
Bm7 D/A A5 C♯5

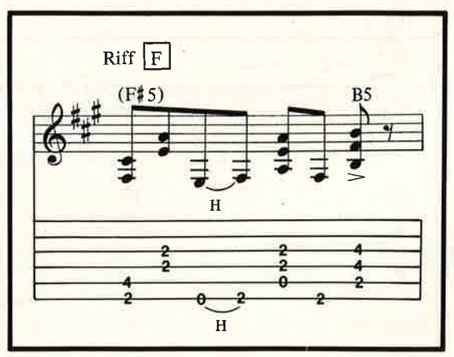
swer now_ is don't_ give_ in,_ aim for a new_ to - mor - row!

Full Feedback *(8va)* P

Full Feedback P

(4) (4) (4) (4) 2





D F♯5 E D

8va

Guitar solo

Full 1/2 Full 1/2 Full 1/2 Full Sl. Full P Full

Full 1/2 Full 1/2 Full 1/2 Full Sl. Full P Full

22 22 22 (22) 22 17 19 (19) 18 14 14 17 14 16 14 16 14 16

E F♯5 *8va* D *loco*

Full Full 1/2

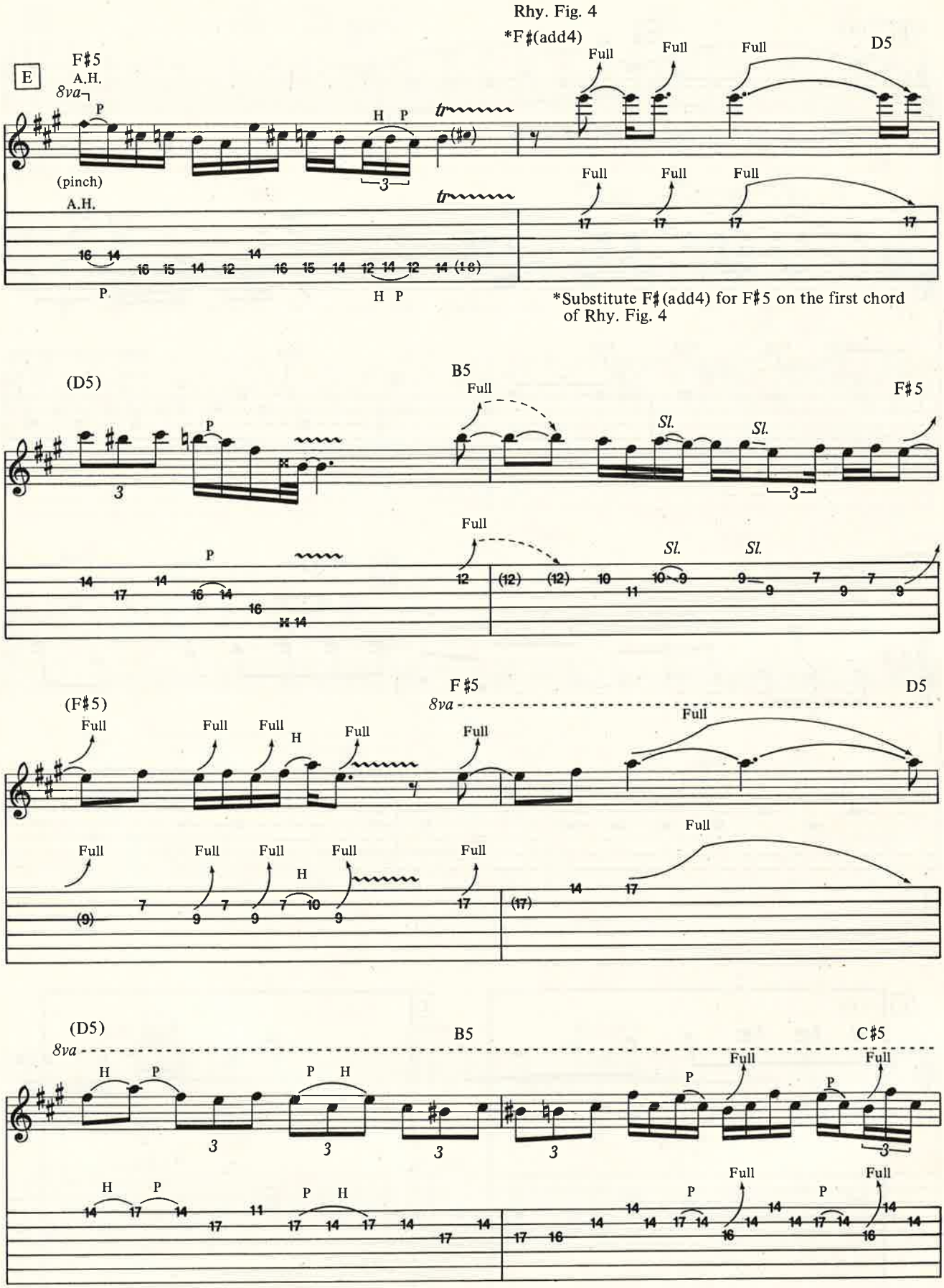
Full Full 1/2

14 16 14 16 16 14 (14) 16 14 17 16 14 16 17

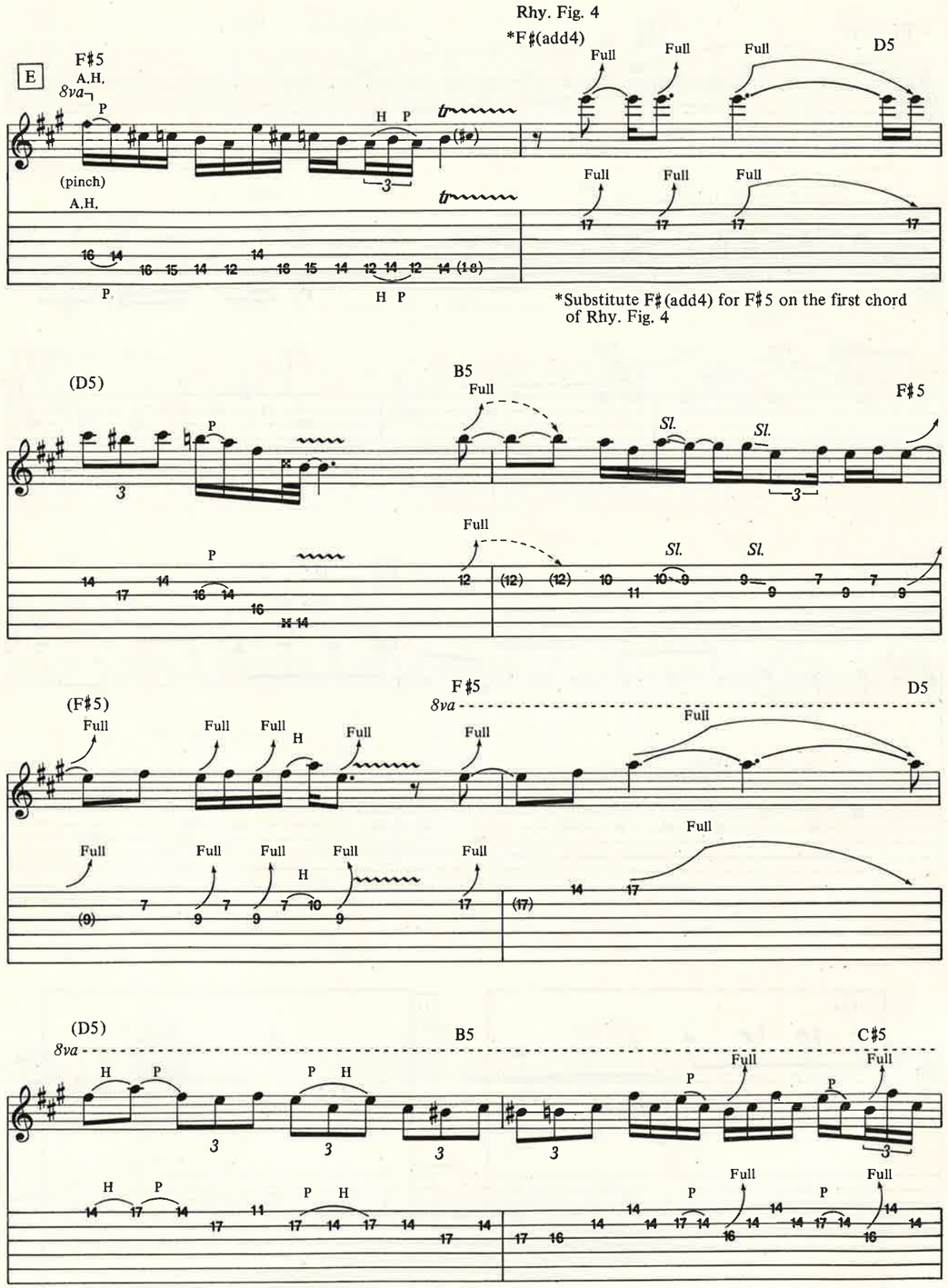
E F♯5 D

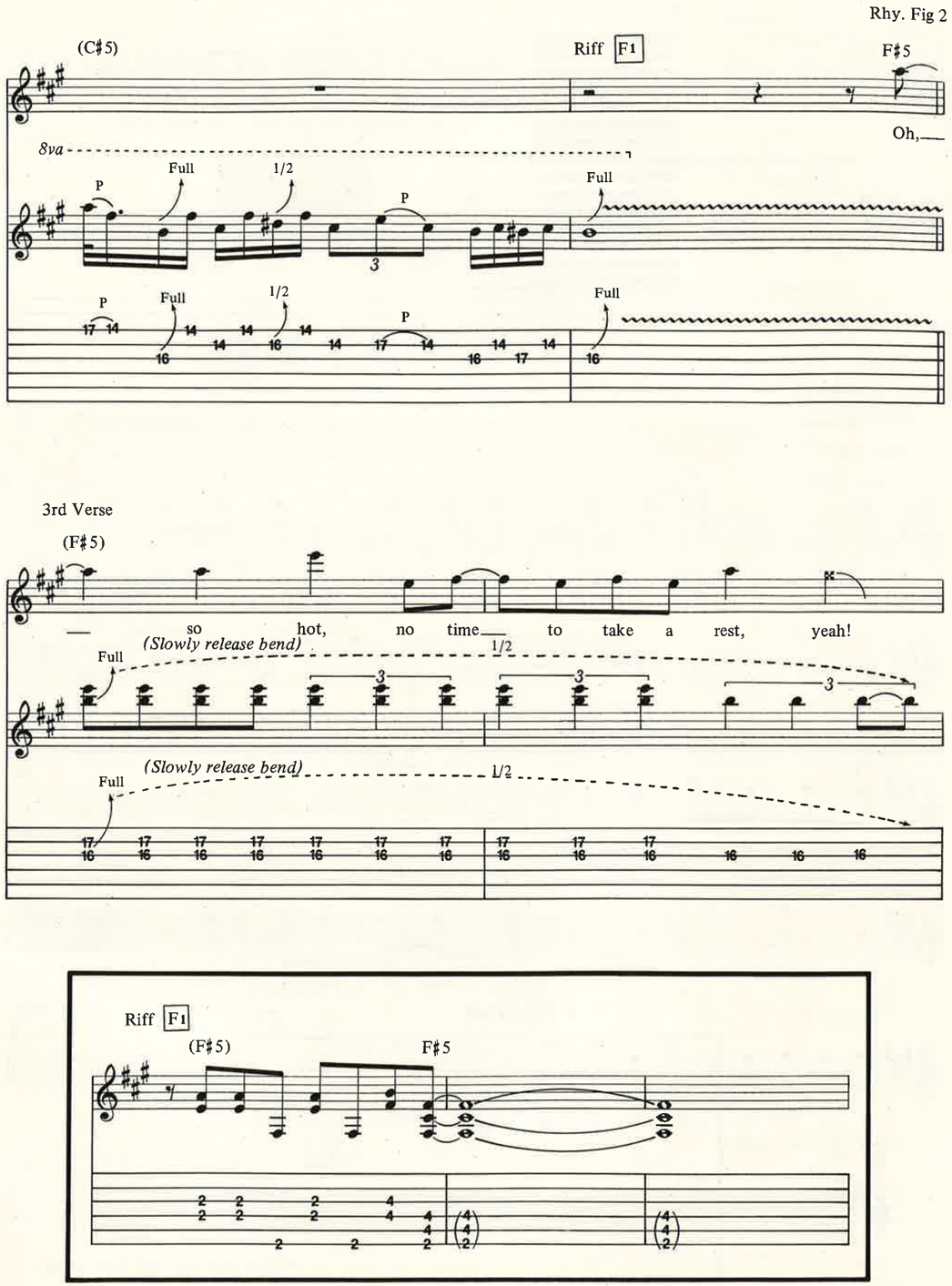
H P

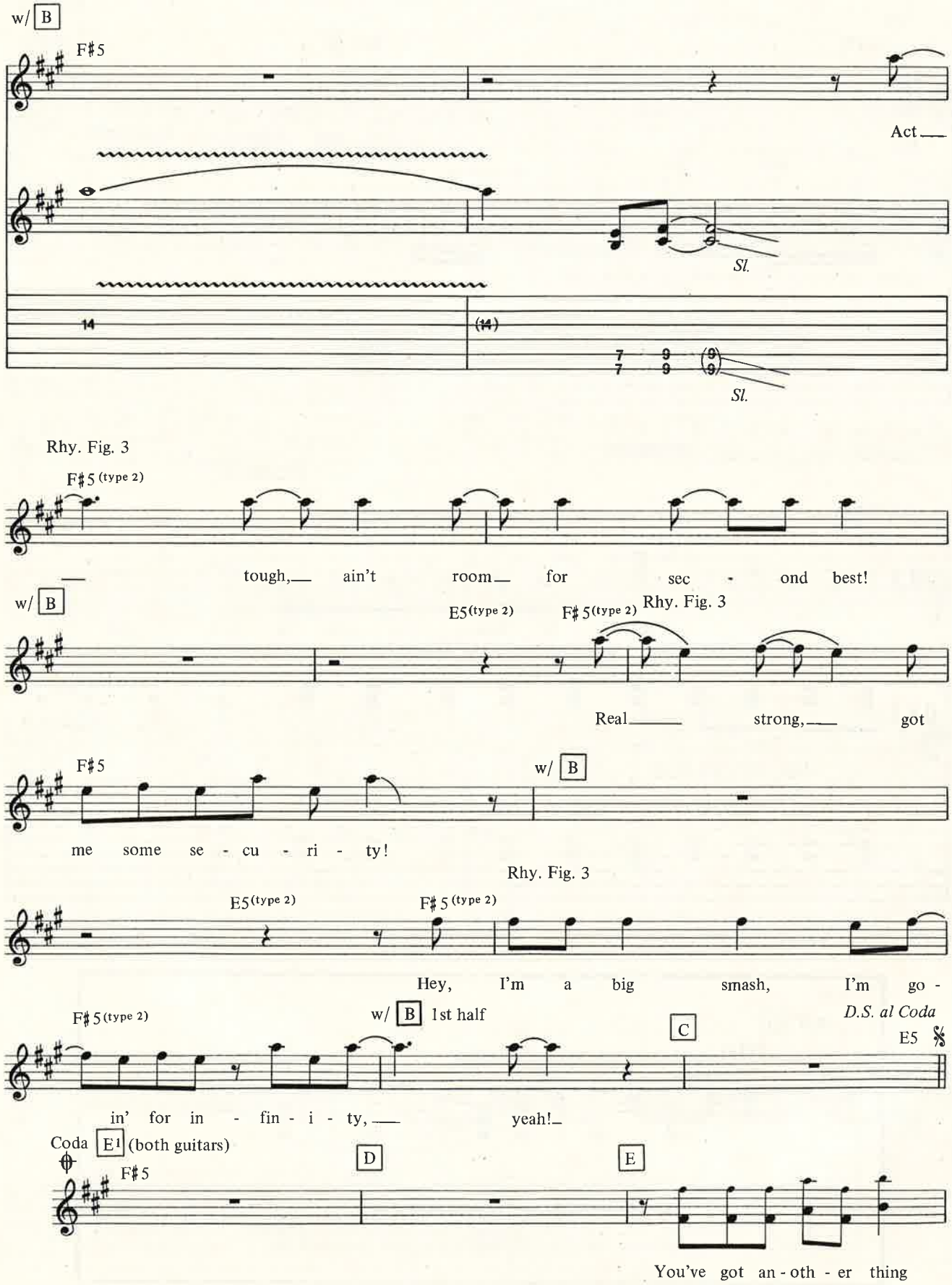
(17) 14 17 16 14 16 14 16 (16) 14 14 16 14 16 14 16 16 15



*Substitute F♯(add4) for F♯5 on the first chord of Rhy. Fig. 4


Rhy. Fig. 4
*F♯(add4)
E
F♯5
A.H.
8va
(pinch)
A.H.
D5
Full
*Substitute F♯(add4) for F♯5 on the first chord of Rhy. Fig. 4
(D5)
B5
F♯5
Sl.
(F♯5)
F♯5
D5
8va
(D5)
B5
C♯5


Rhy. Fig 2
(C♯5)
Riff F1
F♯5
Oh,
8va
Full
1/2
3rd Verse
(F♯5)
so hot, no time to take a rest, yeah!
(Slowly release bend)
Riff F1
(F♯5)
F♯5


w/ B
F♯5
Act
Sl.
14
(14)
7 9 (9)
7 9 (9)
Sl.
Rhy. Fig. 3
F♯5 (type 2)
tough, ain't room for sec - ond best!
w/ B
E5 (type 2)
F♯5 (type 2)
Rhy. Fig. 3
Real strong, got
F♯5
w/ B
me some se - cu - ri - ty!
Rhy. Fig. 3
E5 (type 2)
F♯5 (type 2)
Hey, I'm a big smash, I'm go -
F♯5 (type 2)
w/ B 1st half
C
D.S. al Coda
E5
in' for in - fin - i - ty, yeah!
Coda
E1 (both guitars)
D
E
F♯5
You've got an - oth - er thing

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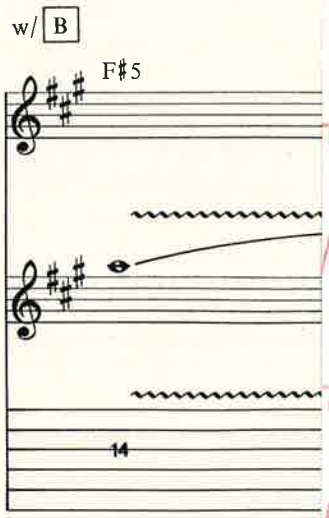

Rhy. Fig. 3

F♯5 (type 2)

— tough,— ain't room— for sec - ond best!

w/ B

E5 (type 2) F♯5 (type 2) Rhy. Fig. 3

Real— strong,— got

F♯5 w/ B

me some se - cu - ri - ty!

Rhy. Fig. 3

E5 (type 2) F♯5 (type 2)

Hey, I'm a big smash, I'm go -

F♯5 (type 2) w/ B 1st half C *D.S. al Coda* E5 𝄋

in' for in - fin - i - ty,— yeah!—

Coda E¹ (both guitars) D E

F♯5

You've got an - oth - er thing

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Priest

Continued from page 55

and things turned out the way we wanted them to because we were working more as a band in terms of production."

Sad Wings of Destiny surfaced in March 1976 and the following month Priest set off on another British tour, which climaxed on June 20th with a headlining date at London's Roundhouse Theatre. The record had been fairly well received and attendances at their gigs were extremely encouraging, but the harsh reality was that the band was struggling desperately to make ends meet.

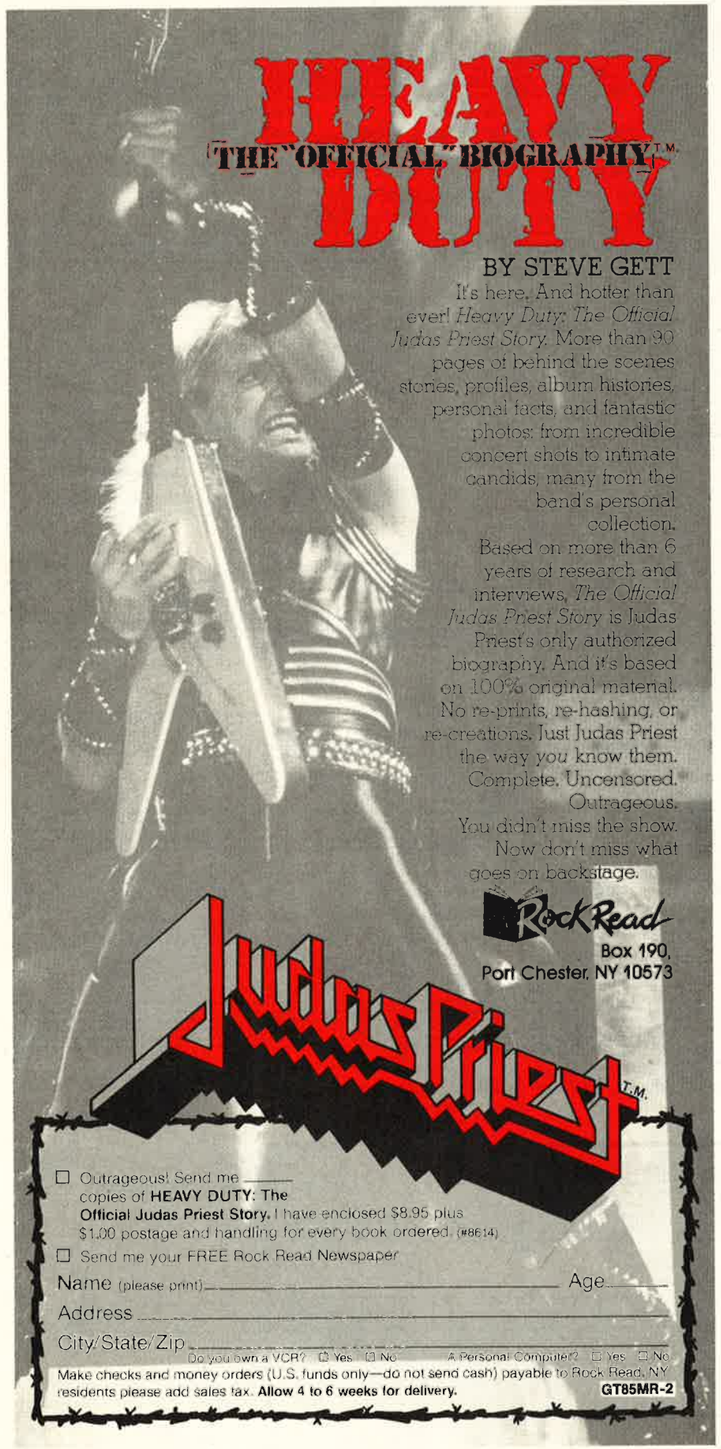
"By then we'd reached the stage where we'd got no cash flow at all," sighs Glenn. "Gull couldn't even give us existence money. We asked them for a pittance, just to tide us over, but they turned us down. So we were forced to either take jobs or rely on social security from the government, in order for us to be able to carry on writing and rehearsing. It almost looked as though we might have to break up completely."

This was a period of extreme frustration for Judas Priest, since they had finally begun to establish their musical direction, but were unable to sustain their momentum. The fact that they had to seek part-time employment, instead of continuing to tour and record, was deplorable, and it's a mystery that Gull Records wasn't able to recognize Priest's potential as a successful hard rock outfit.

"We were not prepared to give up though," states Glenn, who resorted to gardening in order to earn some extra cash. Ian did a spot of van driving, while K.K. recalls: "I got a job through a friend who said, 'I know a factory where you can do some casual labor. All you have to do is hide—go into the basement and play cards or whatever.' I ended up getting fifteen pounds ($22) a day, which was unreal because I'd never been so wealthy in my life . . . and I never did a stroke of work!"

On reflection, K.K. can only laugh when he tells his tale, but at the time he was still desperate to make a go of it as a musician. Fully aware that there would be further hardships to endure, he openly admits: "I knew I wouldn't be happy until Priest had made it. From the very beginning, my goal was to find success with the band no matter how hard it might be. I think we all felt the same way because it wasn't something that we could suddenly give up."

"It was a bad time and every band goes through them," concludes Rob. "But our motto was to stick together, and thank God we did." ■



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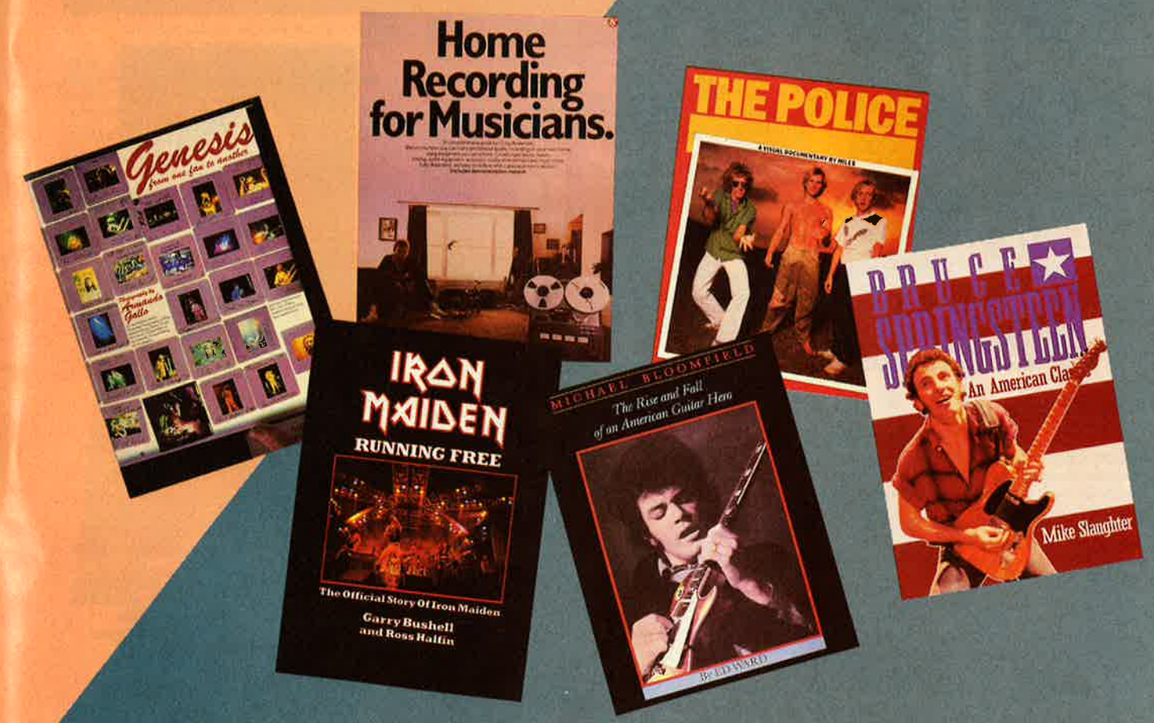

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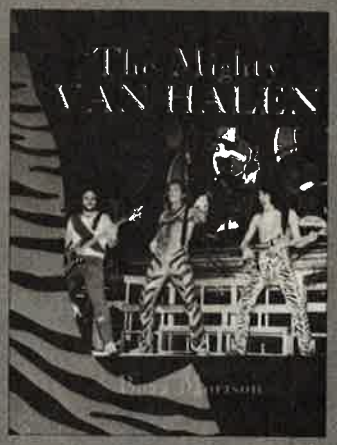

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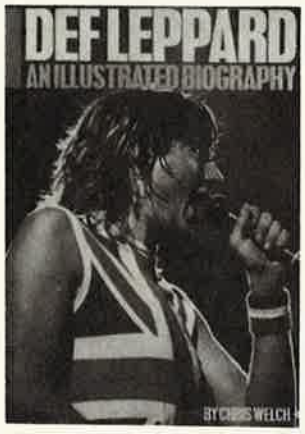

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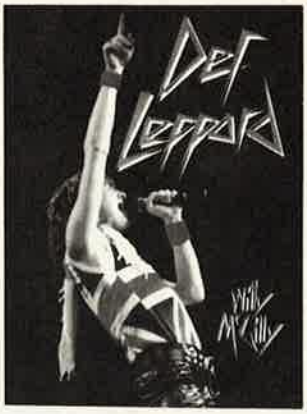

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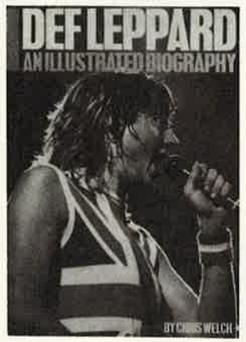

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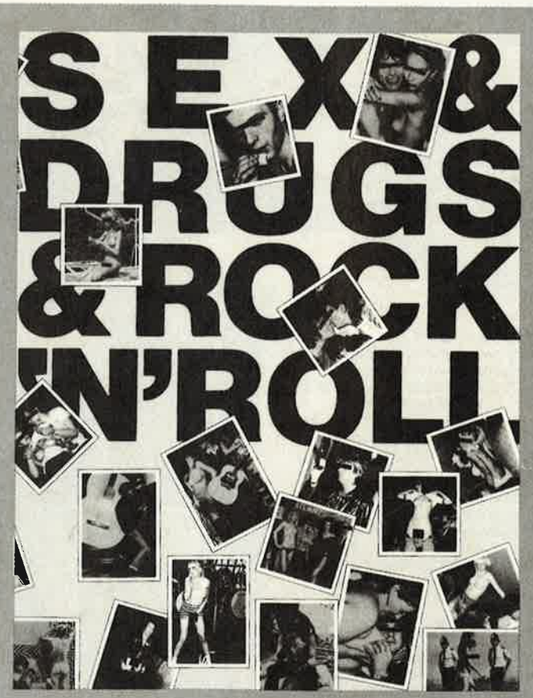

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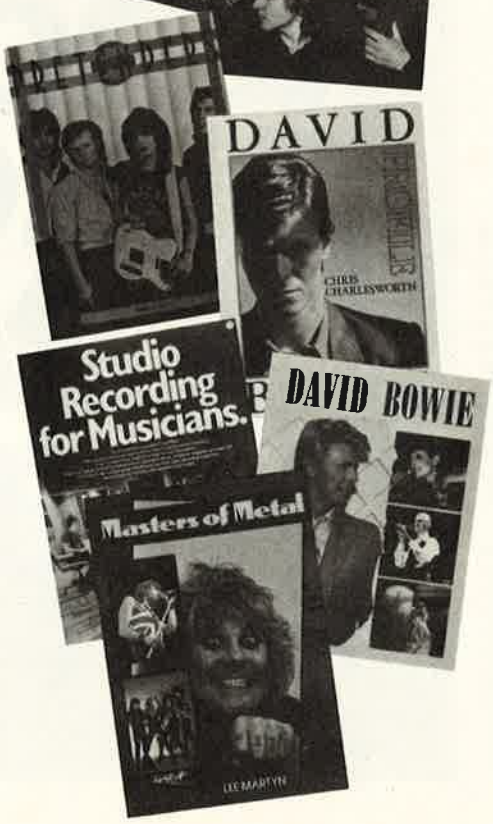

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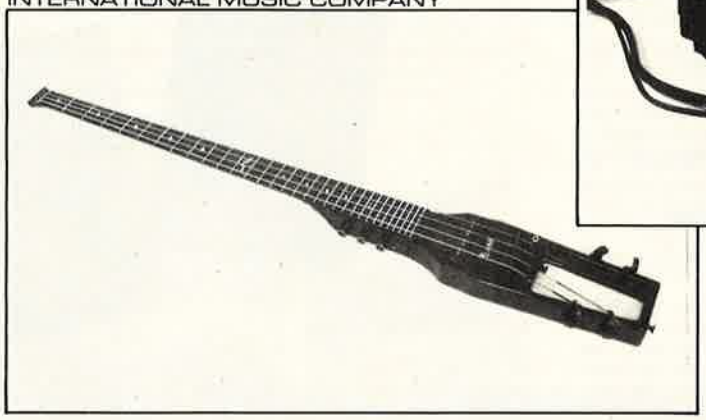

The Hondo Flash Bass, model H888, features a piezo electric pickup under the bridge, and a stacked humbucking pickup. Controls include a pickup blend rotary knob, passive high end roll off and volume controls, and selector switch. The body is constructed of hard rock maple and has a full 34" scale with Grover tuners. The model H888 is available in all black or metallic white with black hardware with a suggested retail list price of $449.95.

International Music Company
P.O. Box 2344
Fort Worth, TX 76113
Contact: C.F. Boyd

KRAUEL ENTERPRISES, INC.

Krauel Enterprises, Inc. has announced the introduction of Krauel monitors, a patented dual-input amplified headphone set, designed to allow input from a stereo system and the musician's instrument at the same time on separate channels. Krauel Monitors patented 4-channel output enables the musician to hear, with studio quality, two distinct signals—pre-recorded music in stereo and instrument output in dual mono. For use with preamplified instruments the built-in amp may be turned off. They also may be used as stereo monitors only or as instrument monitors only using the built-in amp. Krauel Monitors incorporate a built-in amplifier and 9-volt battery compartment and feature four 4-millimeter dynamic speakers and have a frequency response of 20 to 20,000 cycles per second. The input cords are eight feet long and the monitors weigh only 14 ounces. The suggested retail price of the monitor is $79.95.

Krauel Enterprises, Inc.
3622 Youree Drive
Shreveport, LA 71105

M. B. ELECTRONICS, INC.

M.B. Electronics announces the debut of their new product, the Ultra-Metal Distortion effects controller Model UM-10 which can realistically reproduce the sound and dynamics of a "heavily overdriven" tube amplifier at moderate listening levels. By adjusting the Ultra-Metal's Distortion, Sustain, Tone and Level controls a variety of different amplifier sounds are also created. The Ultra-Metal incorporates a heavy-duty footswitch which activates the UM-10's silent FET switches and the dual color LED which glows red when the UM-10 is activated and green when the UM-10 is in bypass. A remote footswitch is also available as an option. The suggested retail price is $129.95.

M.B. Electronics, Inc.
4444 Geary Blvd. Ste #213
San Francisco, CA 94118

MOURADIAN SOUND RESEARCH

Mouradian Sound Research has unveiled the CS-74 Chris Squire Bass and its sister lead, the LS-74. The CS-74 is available with custom designed stacked humbuckers, 22 fret neck, and 33⅓" scale length. The LS-74 offers a 22 fret neck, 25⅛" scale length, Kahler® Tremolo, and custom designed Mouradian Tri-Power® Pickups. All instruments feature a neck through body design, resulting in quick response, high definition and elimination of dead spots. Other standard features include ebony fingerboard, carbon graphite nut and Schaller Hardware. Body choices are Eastern Rock Maple or Mahogany finished with acrylic urethane and available in various colors.

Mouradian Sound Research
40R Church Street
Winchester, MA 01890

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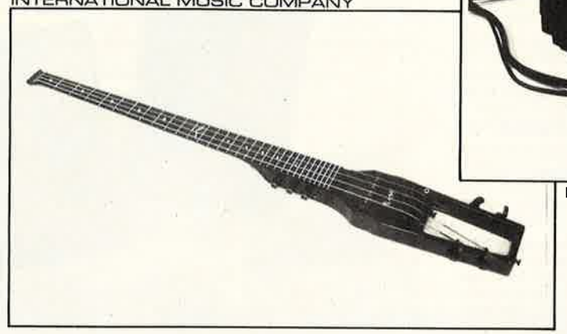

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Mouradian Sound Research
40R Church Street
Winchester, MA 01890

HAWK TECHNOLOGY INC.

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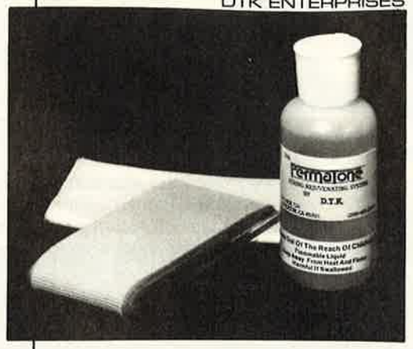

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The suggested retail price of the PermaTone System is $9.95.

DTK Enterprises
P.O. Box 732
Stockton, CA 95201

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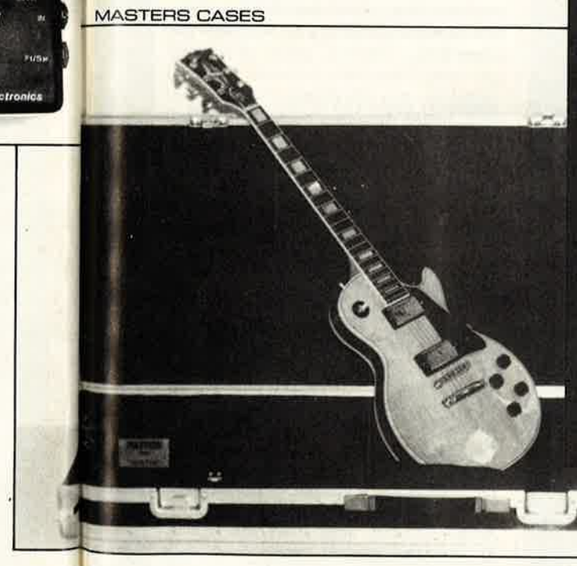

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Hawk Technology Incorporated
Route 5, South Frontage Road
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Carvin
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Masters Cases
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the Vinyl Score

by Buzz Morison

METAL HEART—Accept
Portrait BFR 39974

Performance: Tight and mean
Hot Spots: *Metal Heart* and *Dogs on Leads*
Bottom Line: Should put these guys with the elite

It's about time Accept was accepted as the powerful force they are in the world of speaker-shattering metal, and their third American Lp, **Metal Heart**, should boost them to headlining status. Fronted by wildman Udo Dirkschneider and his truly sinister elastic gargle, Accept is a two-guitar band from Germany with a ballsy, bursting sound that's crushing on this high-tech slab. From the fog-shrouded opening, through many a high-speed hit-and-run, to the zombie chorus over spiraling lead on the finale, *Bound to Fall*, Accept shakes and struts in metallic ecstasy. Accept's songs get much of their kick from lead guitarist Wolf Hoffman's confident, well-built solos that slice through and coax them along. Guitarist Jorg Fischer's crisp rhythms pump up songs like the evil *Dogs on Leads* and the sprinting *Wrong Is Right*. **Metal Heart** also includes a complete listing of instruments used on each song, a liner-note practice that would be welcome on more albums. Thus, we realize we hear Hoffman on electric sitar, 6-string acoustic and separate electrics for rhythm and lead on **Metal Heart**. This is one whomping album of obese rock that should gain Accept a seat in the inner circle.

DISTURBING THE PEACE—Alcatrazz
Capitol ST-12385

Performance: Strongly melodic
Hot Spots: *Painted Lover, Sons and Lovers* and *God Blessed Video*
Bottom Line: New guitarist means better songs and a more complete sound

Is there life after Yngwie Malmsteen? For Graham Bonnet and Alcatrazz that's the question of their career, and their new album with former Zappa guitarist, Steve Vai, proves that indeed there is much left to say and better ways to say it. Vai's influence on this West Coast quintet's sound is pervasive on **Disturbing the Peace**—he's written all the melodies, arranged all the songs and made the band's sound his own with his sprawling guitar. The songs he and singer Bonnet have written are strong, varied and lyrically relevant, making this album more than just seething noise. There's a touch of Zappa in some songs' shifting tempos and acrobatic melody lines, but the sound becomes Alcatrazz's through hearty rhythms, Bonnet's voice and Vai's mastery of splashy techniques. A noted transcriber of rock guitar solos, Vai obviously has picked up a few of his squeals and prodding fills with pen in hand, and his dancing solos balance Bonnet's lyrical concerns, from alcoholism to video excess. There's no denying Yngwie Malmsteen's guitar prowess, but his departure from Alcatrazz may have been just what this band needed to divert attention from guitar histrionics to their complete abilities.

BEHIND THE SUN—Eric Clapton
Warner Bros. 9 25166-1

Performance: Brilliant
Hot Spots: Too many to list
Bottom Line: Re-establishes Clapton's pre-eminence

Eric Clapton seems to be aging with supreme grace, as evidenced by **Behind the Sun**, an uncluttered, affectionate, compelling album of swaying rock and biting guitar. Clapton's songwriting skills and mastery of studio precision have become increasingly prominent on his albums, and with Phil Collins and Ted Templeman producing **Sun**, he has made his most resounding whole album to date. The songs, dressed in a simple but powerful sound, range from his patented sweet sway of *It All Depends* to the aching lullaby *Never Make You Cry* to the shake and shimmer of *Forever Man*, and Clapton's vocals and guitar range in tandem with imagination and feeling. His raspy singing, also improving with age, emotionally fuels both rock and romance. But guitar is still what he's about, and there's lots of it here, from front-porch crying on the crawling *Same Old Blues* to driving insistence on the endless glide of *Something's Happening* to manic yowl on the crescendo of *Just Like a Prisoner*. All comes together on this collection to become a record that should disappoint few.

EVERYBODY'S CRAZY—Michael Bolton
Columbia BFC 39328

Performance: Impressive and booming
Hot Spots: *Save Our Love, Everytime* and *Start Breaking My Heart*
Bottom Line: Journeyman singer comes thru

Somebody should find this guy a full-time gig! Michael Bolton has bounced around the fringes of big league rock for fifteen years now, but can anyone remember any of his albums or bands? **Everybody's Crazy** should change that. Bolton is a charismatic singer, who writes a helluva song and whose vocals strain palpably with emotion. On his new solo album he's put together a batch of rip-roaring songs that soar and swoop through driving, booming arrangements with every hook intact. He's got a more than able cast of musicians to put meat on his songs' bones, including guitarist Bruce Kulick, who since has taken his leaping and twisting solos to Kiss. But this is Bolton's ballgame and he bats a thousand. From the opening chorus of the bashing plea, *Save Our Love,* one realizes Bolton is far beyond the contrivances and cliches that seem to be the liver and onions of most hard rock menus. Bolton actually sounds like he cares for the women he sings about. The urgency of his singing and songs combine to produce one of the stronger power albums of the year. Get this guy a band!

BEYOND APPEARANCES—Santana
Columbia FC 39527

Performance: Commercial
Hot Spots: *Written in Sand, Brotherhood* and Santana's solos
Bottom Line: Dance rock with Latin flavorings and not enough guitar

After listening to the 15th Santana band album, **Beyond Appearances**, you might wonder whether guitarist/bandleader Carlos Santana has tried too hard to create a cohesive band sound. The overwhelming impression left by **Appearances** is that the music is predictable FM pap and that Santana has disappeared. His guitar solos are slipped into each song for a couple of measures to remind you what this otherwise nondescript band is, and then the heavily-synthesized groove reassumes command. The songs are hooky, and Latin flavors added by several rattling percussionists turn up the heat, but one is left wondering how Carlos fits in. Vocalists Greg Walker and Alex Ligertwood are smooth, steady and ordinary, and at several points one is shocked to hear David Sancious's synthesizer lines where a cutting guitar solo used to go. Yet, when Santana does squeeze his way in with his floating but razor-sharp solos,

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After listening to the 15th Santana band album, **Beyond Appearances**, you might wonder whether guitarist/bandleader Carlos Santana has tried too hard to create a cohesive band sound. The overwhelming impression left by **Appearances** is that the music is predictable FM pap and that Santana has disappeared. His guitar solos are slipped into each song for a couple of measures to remind you what this otherwise nondescript band is, and then the heavily-synthesized groove reassumes command. The songs are hooky, and Latin flavors added by several rattling percussionists turn up the heat, but one is left wondering how Carlos fits in. Vocalists Greg Walker and Alex Ligertwood are smooth, steady and ordinary, and at several points one is shocked to hear David Sancious's synthesizer lines where a cutting guitar solo used to go. Yet, when Santana does squeeze his way in with his floating but razor-sharp solos, all seems right with the world. His laser beam licks leap from the speakers and whirl around the room, glowing. Despite appearances, one can rest assured that Mexican master guitarist Carlos Santana is still alive and well and hiding in his band.

MINI

WOMEN AND CHILDREN FIRST—Van Halen
Warner Bros. HS-3145

It's kind of dumfounding that certain albums by America's premier hard rock assemblage already are available at mid-line prices when the band itself is only eight years old. But, such are the ways of American commerce, and thanks to the WB braintrust, we get a chance to hear the electric shock of Eddie Van Halen and the jubilant yodels of David Lee Roth for a small negative cash outflow. The positive musical income makes it a bargain.

Women and Children First was Van Halen's third album, an assaultive record that exposed the band's songwriting talents more fully than their first two slabs. The band clearly was reveling in their growing fame and cocky ability to have fun while being successful. **Women** is filled with palsy acoustic cuts, noisy preludes, fade-in codas and Eddie's initial keyboard dabblings. But, as usual, the real attraction to the music is its manic, free-wheeling pace and blatant conceit. Nobody tears into songs with such unrestrained swagger as Van Halen (see *Take Your Whiskey Home* and *Romeo's Delight*).

David Lee Roth came into his own as the boozy, bawdy stud on **Women**, refining his vocal hijinks to charge the album with various blues and bitch guises and an assortment of one-sided dialogues, whether coaxing a striptease on a Van Halen classic, *Everybody Wants Some!!* or growing old and gin-soaked on the acoustic blues, *Could This Be Magic*? And then there's Eddie, all over this sucker, gathering votes as best guitarist with each tremolo phlanging howl. He pile-drives chords into elastic submission, and on *Romeo's Delight* puts all pretenders to shame with a roadrunner solo that writes a dictionary's worth of notes in about eight bars. **Women and Children First** was a big step on this band's path to Number One. Filled with careening rock and beefy, memorable songs, it's an album worth having and listening to as new.

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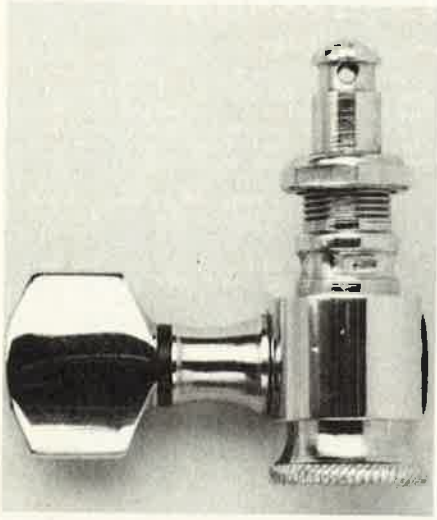
On the Case

by Roger Sadowsky

Roger Sadowsky is a professional luthier and repairman in N.Y.C. Current clientele includes Joan Jett, Hall & Oates, Paul Simon and George Benson.



SPERZEL TRIM-LOK TUNING MACHINES
$59.95 List

For those of you who would like a tremolo system that stays in tune without modifying your instrument or resorting to lock nuts, Sperzel Trim-Lok tuning machines are a dream come true. Designed primarily for Strat-styled guitars with standard tremolos, Sperzel Trim-Lok gears have several features which represent a significant breakthrough in gear design. First, they have Sperzel's overall high machining tolerances—no post wobble or gear slippage. Second, the posts are staggered in height, with the bass E being the highest, and the treble E the lowest. The result of this is that you can eliminate the string retainers on the headstock which are usually needed for adequate string pressure at the nut. Third, you can LOCK the string in the post of each gear by tightening a knurled knob on the bottom of each gear.

The key to this third point is that you pull the string through the post until there is no slack, then tighten the knob to lock the string, and tune in the normal manner. The combination of no strings wrapped around the post, no string retainers, and gears that don't slip, results in a tremolo system that stays in tune remarkably well.

As of this writing, I have tested the Sperzel Trim-Loks on four guitars, all fitted with graphite nuts and properly adjusted conventional tremolo bridges. The results of these tests indicated these instruments stayed in tune about 90% as well as tremolo systems with lock nuts. Not only did these instruments stay in tune when using the tremolo, but in general they stayed in tune incredibly well.

I can't recommend these gears highly enough—on a scale of 1–5, I would give them a six if I could, but we'll have to make due with a five.

STEINBERGER GL2T
with Trans-Trem bridge.
$2100 List with Gig Bag

Ned Steinberger is destined to become a legend in his own time. By combining his engineering background with high technology construction techniques, Steinberger is making a contribution in the 80s comparable to what Leo Fender did in the 50's.

The Steinberger guitar shares much of the same innovative features as the bass: headless design, small body, high tensile synthetic materials, EMG pickups, etc. However, the feature that will insure the success of the Steinberger guitar is the newly introduced Trans-Trem bridge.

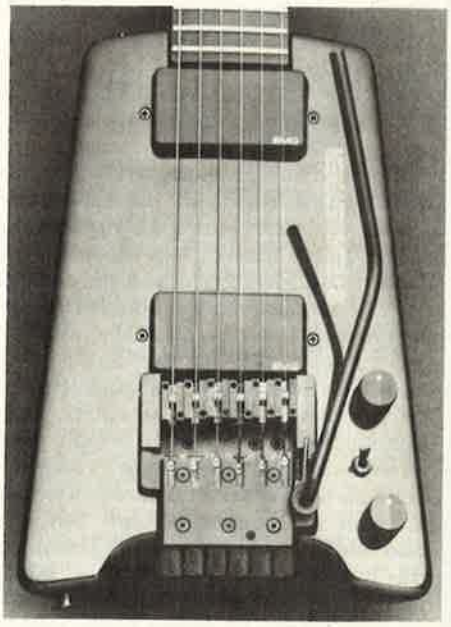
The GL2T features a pair of specially made EMG pickups controlled by a master volume and tone and a three-way selector switch (an active tone circuit is available as an option). The 24-fret neck features jumbo frets and is fully accessible, as the body does not meet the neck until the last fret. The neck is trued perfectly and has what I consider the best fretwork available on a production instrument. The neck is incredibly stiff, well rounded and nicely shaped. The body features a retractable leg rest for playing the guitar while sitting, and this seven pound wonder balances beautifully on a strap for playing while standing.

Now, for the incredible Trans-Trem bridge. The Trans-Trem is a floating bridge system with very nice response in both directions. With the Steinberger double ball-end string system, lock nuts and saddles are not necessary to keep the guitar in tune. Not only does the Trans-Trem stay in tune but chords stay in tune throughout the entire range of the tremolo. The bridge is very rigid and stable, with no saddle play or movement. The saddles have individual height adjustments and steel rollers which guide the strings.

The Trans-Trem has a unique feature which puts it in a class by itself. The base of the tremolo arm has a small notched appendix which can lock into a post on the bridge. In the center notch, the tremolo bridge is locked into a non-tremolo mode. The other notches allow the bridge to be locked at 1, 1½ or 2 steps up or down from normal pitch. On the bottom of the guitar, a knurled knob allows the entire guitar to be fine tuned to pitch. Although the tremolo cannot be used in these positions, it makes the Trans-Trem an incredible transposing tool.

The Steinberger guitar with Trans-Trem is a first rate instrument. It is perfect for travelling, due to its size and weight, and its stability makes it a great guitar for the road. It is the ultimate in hi-tech and hi-fi. People frequently discuss the Steinberger in an "either-or" context when comparing it to a conventional instrument. The Steinberger should be viewed as an addition to, rather than a substitute for, a fine wooden instrument. As unique as the Steinberger is, so is the warmth and character of wood.

Congratulations Ned, a solid five out of five.



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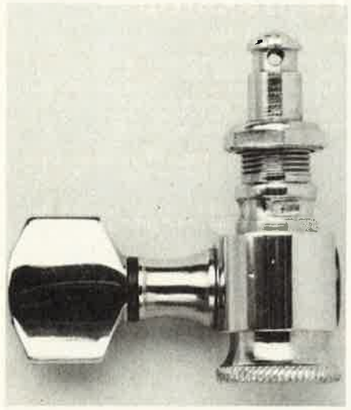

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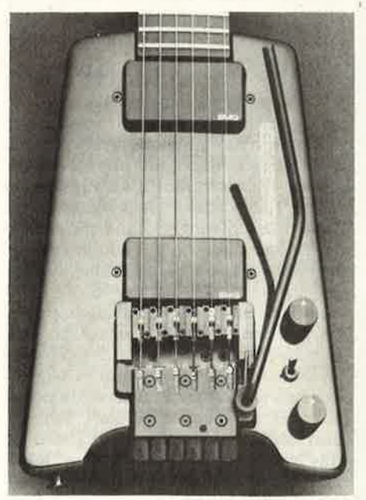
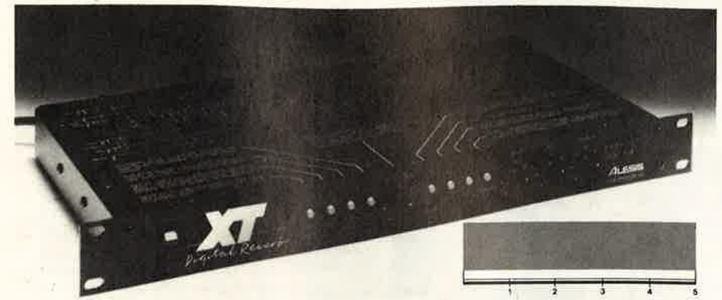


Thanks Manny's, for providing off-the-shelf instruments.

PLUGGING IN

by Bob Rose

Bob Rose is a prominent New York studio guitarist who has worked with Todd Rundgren and Robert Gordon.



Alesis XT Digital Reverb
List Price $800.00

Isn't this world of electronic gadgetry great? Just when you think you have learned all the terms being used, they hit you with a new one—Digital Reverb—and you feel like a dummy because you think you are the only one who isn't sure what a Digital Reverb is. It's especially annoying since this is the year that you finally learned what a Digital Delay is. It makes you angry enough to say to the manufacturers, "Make my Delay!"

Digital Reverb is an attempt to reproduce the sound of a signal bouncing off the various surfaces in a room. When hearing natural acoustical reverb, you experience the cumulative effect of many different delays coming back to your ear from different surfaces. A good analogy for this would be the way the ball in racquetball bounces off different walls, as well as the floor and the ceiling after you hit it. The final effect is the accumulation of many delay times. This varies according to the size and shape of the room in which the sound is reverberating. A Digital Reverb simulates this electronically.

The Alesis Digital Reverb is in the "can afford" category. It is "rack mountable" and is about the size and look of a "rack mountable" Digital Delay. Although this device can be used specifically for guitar, the literature and demonstration I got were in a home studio setting. The main uses seem to be for adding reverb to vocals, drums and percussion, although anything is possible when you experiment.

Since the concept of "Digital Reverb" may be new to you, some of the controls will need explanation: Delay Time adds more delay time as you move it to the right and is measured in milliseconds, although there is no readout on the unit. Size gives you the sound of a larger room. Predelay simulates the space between the original signal and its first reflection. This is longer in a larger room. The manufacturer says this adds to the "hugeness" in the final mix. Slap is the familiar "slap-back" echo that can be added to the input section of the reverb. Diffusion Control makes the spaces smaller between reverbs, which gives a smoother decay curve. Without this depressed the repeats sound more discreet and grittier. Mix controls the amount of original signal with the delayed signal. There are also controls for Damping, High frequency cut and Low frequency cut, which allow you to equalize the sound of the reverb in the simulated room to your taste.

I was very impressed with the sound and possibilities of the Alesis XT. The things it can do are amazing. It can give you a very short reverb to an absolutely giant sounding reverb. With it you can make your drums (or drum machine) sound like it is being played in the Capital Rotunda. You get contemporary sounding vocals with the "slap back" feature as well as the Phil Spector "Wall of Sound" on the background vocals with a lot of "room sound." You can do many of the tricks on the snare drum that you hear on dance and synthno rock records. With all the controls, the possibilities are endless. The frequency response of this unit is very good. It will also be updated in the future, adding new possibilities, such as backward reverb. I give this a rating of five out of five for affordability as well as its many great sounds.

A word of caution. To many of us this is a new animal. You have to learn some new concepts as well as some new terms. It is important to give the Reverb a thorough tryout with a knowledgeable salesperson. DON'T BUY ONE WITHOUT A GOOD DEMONSTRATION. If the store has a home studio setup that allows you to hear a tape played through the Digital Reverb you should be in a good position to make a decision.

Thanx to Manny's for providing an off-the-shelf effect

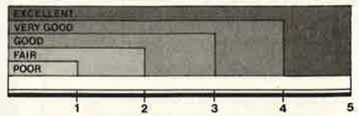
Washburn Stack In the Box
List Price $119.00

The Stack in the Box is a distortion pedal that sits on the floor next to your chorus pedal, phaser and delay pedal. It is regulation size (like a thick cigarette case) and comes with three dials. They are Level (controls the volume); Distortion (amount of distortion); Tone (adds highs when turned to the right). It also has an FET switch that turns the unit on or off.

I tried out the Stack in the Box on a Telecaster guitar with a humbucking pickup up front and a Schecter pickup in the bridge position. When played using the humbucking pickup, I got some nice warm distortion with a lot of sustain. I've always been partial to this sound. When using the back pickup I got the kind of biting crunch that you need for Rock 'n' Roll. I find it unusual to get an overdrive that sounds good for both warmth and crunch. This overdrive sounded great with power chords, too. It is nice to have the tone control in order to thin out the sound when playing chords.

This is so well made and sounds so good I rate it five out of five.

RATED WITHIN THEIR OWN PRICE RANGE.



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GUITAR QUESTIONS

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by Barry Lipman

QUESTION: *What is the best way to straighten a slighlty bent neck?—Paul Varacalli/Cincinnati, Ohio.*

ANSWER: If you are lucky, the bend is in the flexible portion of the neck. This portion is normally from the nut to the body-joint. If this is the case, the truss-rod can usually help.

The best way to test neck straightness requires no tools. The strings will act as very accurate straight-edges under normal playing tension. With the guitar in playing position, fret a string simultaneously at the first fret and at the last fret. The space, if any, between the string and the frets should be no more than about the thickness of the string you are checking—more space on the low "E" side than the high "E" side (see Q&A's January, 1984). This space, called "relief," should be greatest at the seventh fret.

Next, fret the string simultaneously at the body-joint fret and at the last fret. This portion of the neck cannot be affected by truss-rod adjustments in most cases. If there is any space between the string and the frets, you may need fret work or neck work, something best left to professionals.

Lastly, fret the first fret and the body-joint fret at the same time. This will show the bow (relief) or back-bow (negative relief) of the flexible portion of the neck. If this is too large or too small, you may be able to correct it by tightening or loosening the truss rod.

In most guitars, the truss-rod will decrease relief when tightened (clockwise) and will increase the relief when loosened. Turn no more than a ⅛th turn at a time and check the relief again. Often the rod will settle in after an adjustment. You may not be done adjusting until you have played the guitar for a while to help stabilize the adjustment. If you feel up to it, you can speed the settling by flexing the neck with your hands, but be careful or you may snap the neck!

You need less relief for thinner string gauges and lower actions. You need more relief for heavier strings and for higher actions. In general, too little relief will cause excessive buzzing at the first few frets, while too much relief can cause a lack of response from the middle of the neck on up. You may have to experiment a bit; the differences can be quite subtle.

You may find that the truss rod is already too loose or too tight to do the job you want it to, or you may find the relief to be backwards—larger on the high "E" side than on the low "E" side. If either is the case, the truss rod alone will not be able to correct the problem.

In cases of bow or backbow that are out of range of a truss rod adjustment, a fret-job may be required. With the frets out of the way, the board can be straightened by scraping, planing or sanding. It is considered good practice to re-adjust the truss-rod before and during the fret job so that there will be adequate room for adjustment in both directions afterwards.

Sometimes excessive relief can be corrected by installing frets with a slightly wider tang (the part that goes into the board) than the original frets had. This can wedge the neck back into shape. This technique is rather tricky and should only be attempted by an experienced fret-person.

Heat treatments usually don't affect a permanent cure. Over a period of weeks to months, the neck will often slip back to where it was. ■

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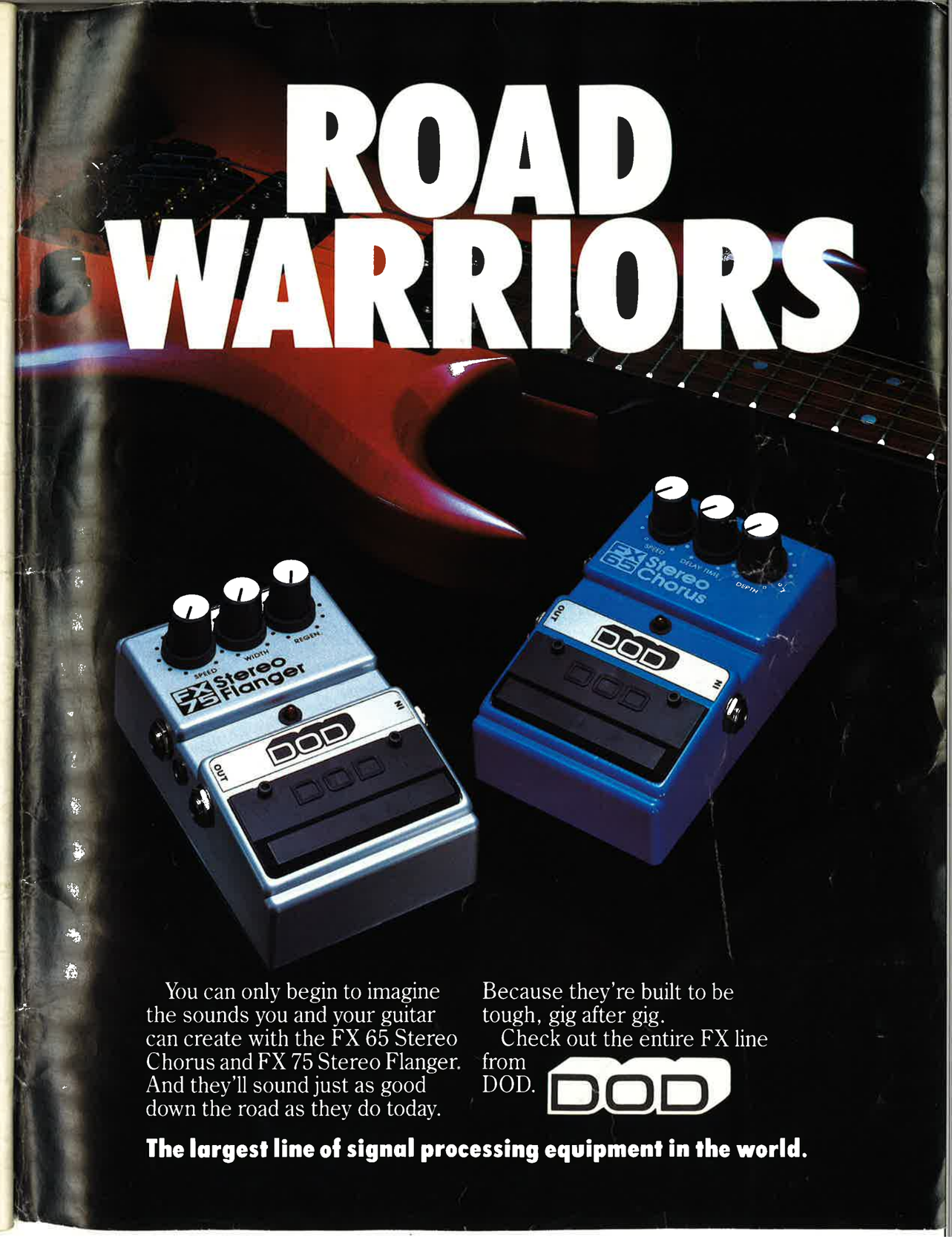

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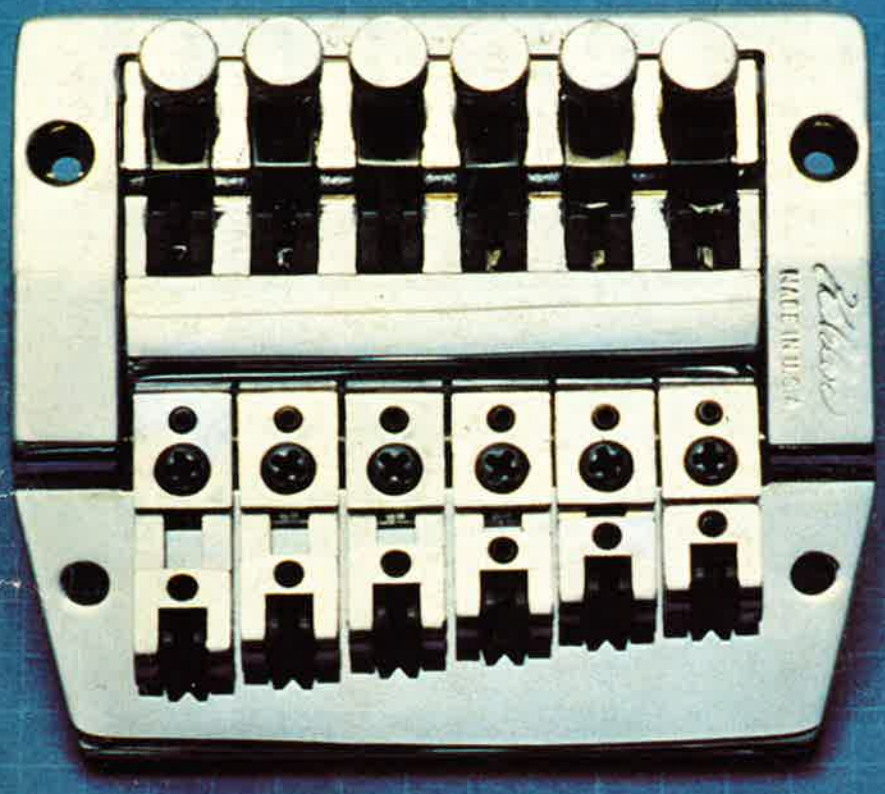

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